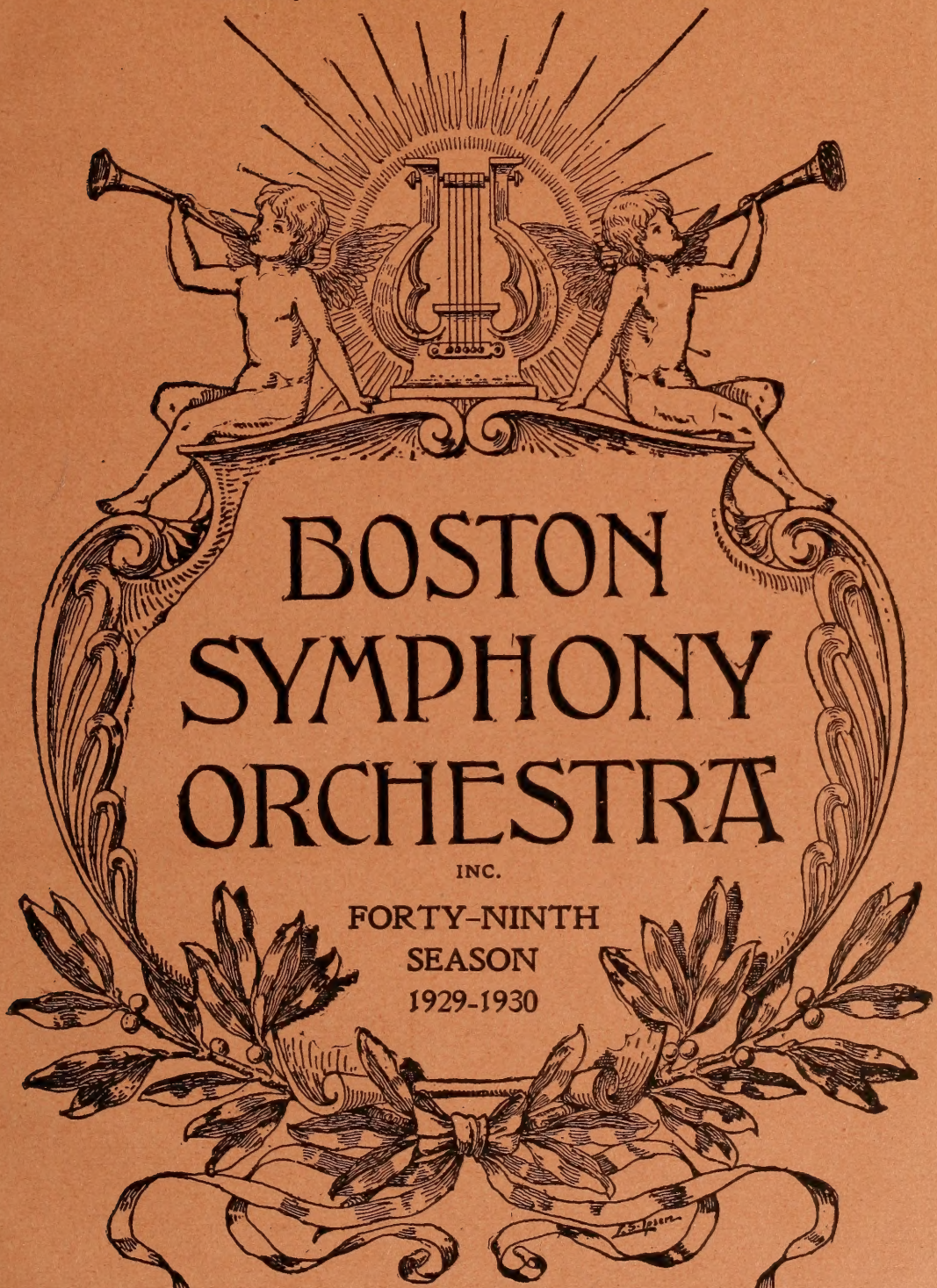
Digitized by the Internet Archive
in 2012 with funding from
Boston Symphony Orchestra, National Endowment for the Humanities

http://archive.org/details/bostonsymphonyor2930bost

New York Programmes

CARNEGIE HALL . . . . . NEW YORK

Thursday Evening, November 21, at 8.30
Saturday Afternoon, November 23, at 2.30



BOSTON SYMPHONY ORCHESTRA

INC.

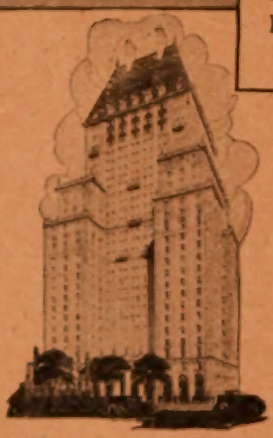
FORTY-NINTH SEASON
1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager



The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

CARNEGIE HALL - - - NEW YORK

Fourty-fourth Season in New York

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programmes of the

FIRST CONCERT

THURSDAY EVENING, NOVEMBER 21, at 8.30

AND THE

FIRST MATINEE

SATURDAY AFTERNOON, NOVEMBER 23, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1929, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

You can enjoy your STEINWAY now and pay for it at your leisure

THE BUYING of a Steinway is really a simple matter. You have only to select the model best adapted to your home, make a 10% initial payment, and the instrument is delivered *immediately*—to delight and entertain you from that moment • On such liberal terms as these, the Steinway is accessible even to the most modest income. And with it you acquire a lifetime of perfect service—30, 40 or even 50 years and more of the wonderful Steinway tone. There is a price and a model for every need. Make your visit to the nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash desposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

RICHARD WAGNER

*Columbia Masterworks**

IN A NEW Columbia Masterworks set all the poignant beauty of Wagner's "Tristan und Isolde" has been captured for you in two leather albums.

Rendered by artists trained in the traditions of the Wagner Festspielhaus, "Tristan und Isolde" is reproduced with a brilliant fidelity that will project you right into the heart of one of the world's greatest romantic tragedies.

Your Columbia dealer will gladly let you hear this beautiful set.

Columbia Masterworks Set No. 101

RICHARD WAGNER: Tristan und Isolde (Bayreuth Festival Recordings—Second Series) Recorded in the Bayreuth Festspielhaus—Wagner Festival 1928 under exclusive Columbia contract issued by approval and authority of Siegfried Wagner, in Thirty-eight Parts — Nineteen 12-inch Records. Two Leather Albums, $28.50 complete.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

Columbia Phonograph Company
1819 Broadway New York City

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

Forty-fourth Season in New York

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

FIRST CONCERT

THURSDAY EVENING, NOVEMBER 21
AT 8.30

PROGRAMME

Beethoven . . . . . Overture to Goethe's "Egmont," Op. 84

Ravel . . . . . "Ma Mère l'Oye" ("Mother Goose")
Five Children's Pieces

I. Pavane de la Belle au Bois Dormant.
(Pavane of the Sleeping Beauty.)

II. Petit Poucet.
(Hop o' my Thumb.)

III. Laideronnette, Impératrice des Pagodes.
(Laideronnette, Empress of the Pagodas.)

IV. Les Entretiens de la Belle et de la Bête.
(The Conversations of Beauty and the Beast.)

V. Le Jardin Féerique.
(The Fairy Garden.)

Strauss . . . . . "Till Eulenspiegel's Merry Pranks,"
after the Old-fashioned, Roguish Manner,
in Rondo Form, Op. 28

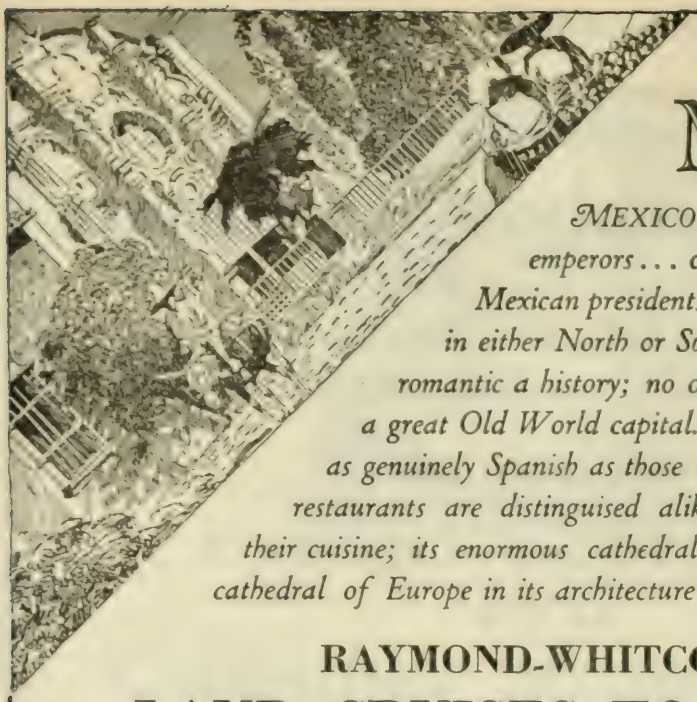
Beethoven . . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

There will be an intermission of ten minutes before the symphony

---

The music of these programmes is available at the 58th Street Library



MEXICO

MEXICO CITY . . . capital of Aztec emperors . . . of Viceroys of New Spain, of Mexican presidents and dictators! No other city in either North or South America has so old or romantic a history; no other has so truly the air of a great Old World capital. Its streets and plazas are as genuinely Spanish as those of Madrid and Seville; its restaurants are distinguised alike for their smartness and their cuisine; its enormous cathedral surpasses many a renowned cathedral of Europe in its architecture and its richness of treasures.

RAYMOND-WHITCOMB
LAND CRUISES TO MEXICO

Complete round trips—traveling on the Raymond-Whitcomb Land Cruise Trains with special recreation car, bedrooms and private baths. Each cruise will have 11 days in Mexico — 8 days in *Mexico City*, and will visit *Chapultepec* and *Guadalupe-Hidalgo, Puebla* and *Cuernavaca*, the famous floating gardens at *Xochimilco,* the great Aztec Pyramids at *Teotihuacan* and historic *Monterey*.

Never before has it been possible to visit Mexico in such complete comfort

Three Land Cruises: January 29, February 11, February 24. They may be taken either in combination with the Raymond-Whitcomb Land Cruises to California or — by themselves — as complete and unusual winter trips.

Send for the booklets "MEXICO" *and* "CALIFORNIA"

Round the World Cruise – January 21, 1930
Mediterranean Cruise – January 23, 1930
Round South America Cruise – February 1, 1930

West Indies Cruises
December 21, 1929; January 9; January 29; February 25, 1930
on the new liner, "Statendam"

Land Cruises to Florida and Havana

RAYMOND & WHITCOMB COMPANY

670 FIFTH AVENUE, Telephone Volunteer 3400
225 FIFTH AVENUE, Telephone Ashland 9530

OVERTURE TO "EGMONT," OP. 84 . . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodrama," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theater, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810. It was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

ALLEGHANY CORPORATION

Our Analysis B-1
sent upon request

HARRISS & VOSE

60 BEAVER STREET
NEW YORK CITY

Members New York Stock Exchange
New York Cotton Exchange
And All Principal Commodity Exchanges

Our office at **6 East 53rd St.**
is maintained for the exclusive
use of our women clientele

BOSTON PHILADELPHIA WASHINGTON
AKRON PROVIDENCE ELIZABETH

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the violoncellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

* * *

What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately,

For Progressive Holiday Giving

START A HOME MUSICAL LIBRARY

From the 97 Volumes of *The Musicians Library*

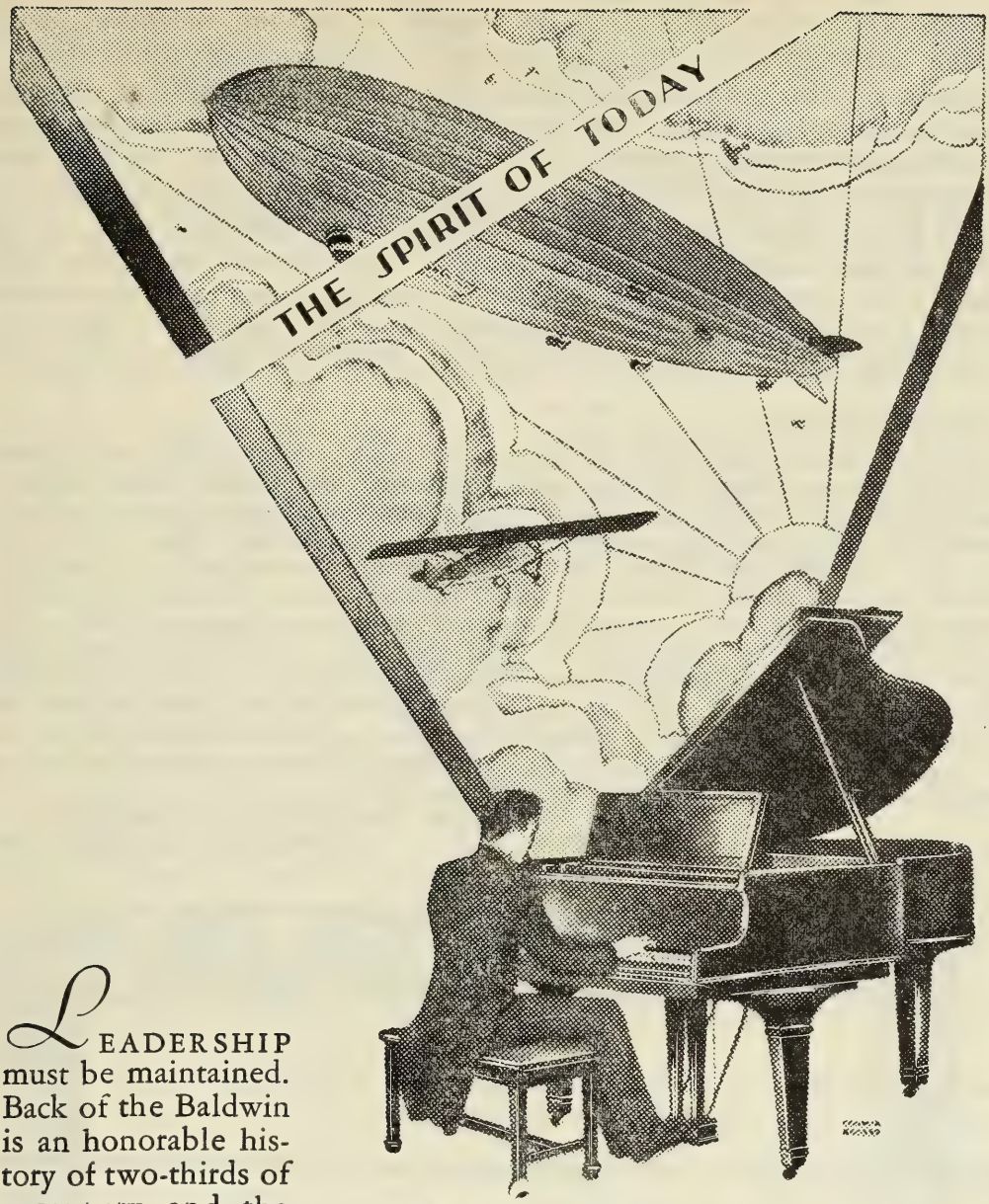
The Masterpieces of Song and Piano Music in a series of splendid volumes. Edited with authority, engraved, printed and bound with surpassing excellence.

OLIVER DITSON COMPANY

179 TREMONT STREET, BOSTON

10 EAST 34th STREET, NEW YORK

Founded 1783 Established 1835 Incorporated 1889



Baldwin

Choose Your Piano As The Artists Do

LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present—embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

BALDWIN PIANO COMPANY

20 EAST 54TH STREET **NEW YORK CITY**

I can read only in translation." In 1811 he wrote to Bettina von Brentano: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation? And now, no more, dear good B. I came back from a bacchanalian festival only at four o'clock this morning, at which, indeed, I was forced to laugh a great deal, with the result that I have to weep almost as much to-day. Noisy joy often drives me powerfully back into myself." This letter was dated February 10. On April 12 (1811) he wrote to Goethe:—

"Your Excellence:

"The pressing opportunity of a friend of mine, one of your great admirers (as I also am), who is leaving here" (Vienna) "in a great hurry, gives me only a moment to offer my thanks for the long time I have known you (for I know you from the days of my childhood)—that is very little for so much. Bettina Brentano has assured me that you would receive me in a kindly, yes, indeed, friendly spirit. But how could I think of such a reception, seeing that I am only in a position to approach you with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Leipsic through Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont,' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be profitable for me and for my art, and will be as willingly received as the greatest praise.

"Your Excellency's great admirer,

"LUDWIG VAN BEETHOVEN."

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

White Rock
America's Sparkling Water

© 1929
W R M S

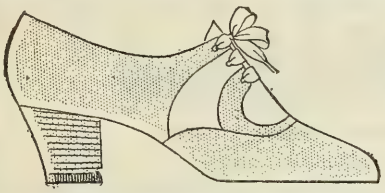
Goethe answered this letter at Carlsbad on June 25, 1811:—

"Your friendly letter, highly esteemed sir, I received to my great pleasure through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard one of your great works performed by skilful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent. The good Bettina Brentano really deserves the sympathy you have shown her. She speaks of you with rapture and the liveliest affection, and counts the hours she spent with you as the happiest of her life. The 'Egmont' music I shall probably find when I return home, and I thank you in advance—for I have already heard it spoken of in high terms by several persons, and I think I shall be able to give it this winter at our theatre, accompanied by the music in question; by this means I hope to prepare great enjoyment both for myself and for your numerous admirers in our parts. What, however, I most wish, is to have properly understood Herr Oliva, who held out the hope that in the course of a journey you propose to take that you might visit Weimar. May it take place when the court and the whole music-loving public is here. You would certainly meet with a reception in keeping with your merits and sentiments. But no one would take greater interest in it than I myself. I wish you farewell, beg you to keep me in kind remembrance, and offer you hearty thanks for the pleasure which through you I have often received."

As we have seen, Goethe had much to say about his "Egmont" to Eckermann, but in the record of the conversations there is no allusion to Beethoven's music for the play.

In 1822, Beethoven, remembering his talk with Goethe at Teplitz, where he met him for the first time in 1812, said to Rochlitz: "I would have gone to death, yes ten times to death, for Goethe. Then, when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But the "Egmont" music had been composed and performed before the composer ever met the poet. Schindler said that Beethoven's recollection of past events was always vague.

The story of Beethoven's haughtiness and Goethe's obsequiousness in the presence of the imperial court has often been related, but the



Oxfords
For the Most Comfort

Have you wished for an ideal walking shoe?

A pair of Cantilever Oxfords will assure you of foot comfort. Once you wear Cantilever Oxfords you will never want to be without a pair. Latest styles for dress, utility and foot correction at both of our stores.

CANTILEVER SHOE SHOPS

14 West 40th Street, New York (By the Library)

14 Hanover Place, Brooklyn (Just off Fulton St.)

authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed.

Bottina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, had no suspicion of its worth,—a statement for which we find no authority. This is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmosphere of the court; fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." It is also certain that Goethe cared little for Beethoven's music, that he did not mention his name in his memoirs; but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me prodigiously, but he is, unfortunately, a wholly untamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. Already laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to make Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy towards Beethoven's music. He played to him the first movement of the Symphony in C minor. It made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is

The David Mannes Music School

157 East Seventy-fourth Street, New York

An artist faculty and a curriculum equipped to give a complete musical education to those intending to become artists or teachers, offers the same opportunities to students who do not expect to make music a profession.

grandiose." He muttered some words, and after a long silence said: "It is very great and indeed astonishing; one is tempted to say that the house is about to crumble into pieces; but what would happen if all men together should set themselves to playing it?"

Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the world as Hummel his pianoforte. In each instance the manner of treatment seems impossible; we understand the one as little as the other, and yet no one can deny the effects. The grandeur of Napoleon consists in being the same at any hour. . . . He was always in his element, always equal to the emergency, just as Hummel is never embarrassed, whether he has to play an adagio or an allegro. This facility is found wherever real talent exists, in the arts of peace as in those of war, at the pianoforte as behind a battery."

"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose."* Five Children's Pieces) . . . . . Joseph Maurice Ravel

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musical Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

1. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

*Mother Goose in English does not tell fairy tales.—Ed.

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make

Uniforms

For Sale At

LEADING DEPARTMENT STORES

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by

G. SCHIRMER (Inc.), 3 East 43rd St., New York

MUSIC

OF EVERY DESCRIPTION
CLASSIC AND POPULAR
AMERICAN AND FOREIGN

Telephone Your Order MURRAY HILL 8100

Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

IV. "The Conversations of Beauty and the Beast." Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

. . . . . .

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee *part of the coffee bean*

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Mr. Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely

MUSIC LOVERS

Join the NATIONAL MUSIC LEAGUE, Inc.—a non-commercial, co-operative organization for all interested in music—because it offers:

Reduced prices for practically all New York concerts;
Free membership concerts;
Admission to many other concerts;
Information, advice and benefits to all interested in music;
A monthly bulletin listing concerts.

For further information inquire:

NATIONAL MUSIC LEAGUE, Inc.
113 West 57th St., New York City. Circle 3011.

imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse, —on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening

VISIT RUSSIA

SEE

LENINGRAD MOSCOW KIEV
THE VOLGA CAUCASUS CRIMEA

Individual Tours and Group Excursions to
All Parts of the Soviet Union

All Expense Tours $320 up Free Soviet Visas

Sailings Weekly. Free Stopovers in Western Europe
Write for Booklet: WHAT NAPOLEON DIDN'T SEE

AMERICAN-RUSSIAN TRAVEL AGENCY, Inc.
100 Fifth Avenue Tel. Chelsea 4477 and 5124. New York City

theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Certain German critics were not satisfied with Strauss's meagre clue, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich (Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given, by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides

*It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer," or elaborate explanation of the composition.

away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante commodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were

Mr. Alfred Edward Freckelton, teacher of the piano, desires to call to your attention his inauguration of Group Lessons in response to the growing demand for instruction of this type.

Each group will consist of three students of practically equal ability. All will study the same material and each will receive an equal amount of individual attention. The period will be of one hour duration.

Mr. Freckelton is assured that this innovation will be welcomed by those who desire expert and artistic instruction but feel unable to meet the necesssarily high fees required for private instruction, and by those who appreciate the returns received from the competitive spirit developed by such lessons.

Mr. Freckelton will gladly send to you full information in regard to these group lessons. He will of course continue his work with individual students.

STEINWAY HALL
113 WEST 57th STREET
New York

Residence
214 ARLINGTON AVENUE
Brooklyn, N. Y.

making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-face knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings, the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But

(Frank) La Forge - (Ernesto) Berúmen Studios
VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary
14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

Symphony No. 5, C minor, Op. 67 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

"My overcoat was like a board—it came back soft and fresh"
"The coat you cleaned for me looks and feels like a new one"
"I was amazed at the appearance of my suit—it was so fresh and bright"
"When I opened the box I didn't recognize them as my clothes"
"How do you do it? I wouldn't believe it was the same suit"

Just a few of the many comments made by our customers on work done by the wonderful new

Hatfield Cycle Process of Filtration

All dirt is removed—not redistributed
Garments are clean and sterile
They are brighter and stay clean longer

You will be delighted with the results we achieve
There is no duplication of this process in New England

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Boston
284 Boylston St.

New York City
10 West 48th St.
Phone—Bryant 6828, 6829

You Can Rely on Lewandos

FIRST MATINEE

SATURDAY AFTERNOON, NOVEMBER 23

AT 2.30

PROGRAMME

Handel . . Concerto Grosso for String Orchestra, Op. 6, No. 10

Overture—Allegro; Air: Lento; Allegro moderato; Allegro.

Gruenberg . . . "The Enchanted Isle," Symphonic Poem

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

There will be an intermission of ten minutes before the Symphony

---

The music of these programmes is available at the 58th Street Library

Concerto Grosso No. 10, in D minor . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

*This was the little house, No. 25 Lower Brook Street (now Brook Street), in which Handel lived from 1725 until his death. Here he composed the "Messiah," "Saul," and other oratorios. "After his death his valet rented the house and made the most of Handel's long residence to secure lodgers." "Sydney Smith lived in this house in 1835" (George H. Cunningham's "London." Handel lived for three years in Old Burlington House, erected by the third Earl of Burlington, amateur architect and friend of Pope.) In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

AT CHRISTMAS-TIME

THE family portrait is a cherished possession. Its accomplishment should be intrusted to the most skillful photographers, to experts in posing groups—in lighting and artistic value. Make use of Bachrach craftsmanship this Christmas—portraits $605 to $15 the dozen.

Bachrach

PHOTOGRAPHS OF DISTINCTION

507 FIFTH AVE. Vanderbilt 7400

Washington Detroit Cleveland Philadelphia

Society of the Friends of Music

ARTUR BODANZKY, Conductor

MECCA AUDITORIUM

133 West 55th Street

Sunday Afternoon, November 24th, at 4 Sharp

BRAHMS'
DEUTSCHES REQUIEM

Soloists: Elisabeth Rethberg—Lawrence Tibbett
FRIENDS OF MUSIC CHORUS—Metropolitan Opera Orchestra

Sunday Afternoon, December 8th, at 4 Sharp

ORCHESTRAL PROGRAMME

Soloist: Margaret Matzenauer

Sunday Afternoon, December 15th, at 4 Sharp

BACH'S "Weinacht's (Christmas) Oratorio

Soloists: Ethyl Hayden, Margaret Matzenauer, George Meader, Fraser Gange
FRIENDS OF MUSIC CHORUS—Metropolitan Opera Orchestra

Tickets on sale at 10 East 43rd Street, Room 503 Van. 0659-J
Open from 9 to 5; Saturday until noon
Sundays on sale at Mecca Box Office, open at 11 A.M.

Concert Manager: RICHARD COPLEY. *Steinway Piano*

Town Hall, Monday Evening, November 25th, at 8.30

ROTH QUARTET

Edison Records

YOUNG PEOPLE'S CONCERT HOUR

Town Hall, Afternoons at 3. Nov. 29, Dec. 28, Jan. 25

DOROTHY GORDON

Author of "Sing It Yourself," etc.
Subscription Tickets, $1.00 to $5.00. Boxes (seating six) $36.00
On sale at Box Office or office of the

Manager: RICHARD COPLEY, 10 East 43rd Street *Steinway Piano*

CARNEGIE HALL

Tuesday Evening, December 3rd at 8.30

CLEVELAND ORCHESTRA

Nikolai Sokoloff, *Conductor*

PROGRAMME WILL INCLUDE

*FIRST AIRPHONIC SUITE FOR R.C.A.
THEREMIN and ORCHESTRA - - - - - - - - - - - - *Schillinger*
*NEW YEAR'S EVE IN NEW YORK
for full Orchestra and Jazz Band - - - - - - - - - *Warner Janssen*

*First time in New York.

Local Management: RICHARD COPLEY *Steinway Piano*

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo*) and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was impressed by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concerto, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

* * *

I. Ouverture. D minor, 4-4: Allegro, D minor, 6-8. The overture is after the French pattern, in two sections. The Allegro is in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play concertanti.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.

"The Enchanted Isle," a Symphonic Poem for Orchestra

Louis Gruenberg

(Born in Russia on August 3, 1883; living in Brooklyn, N.Y.)

This symphonic poem was performed for the first time at the second concert of the 70th Annual Festival of the Worcester (Mass.) County Musical Association, held at Mechanics Hall, Worcester. This concert took place on the afternoon of October 3, 1929. Albert Stoessel conducted the Festival Orchestra. The other orches-

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule to the strings.

tral pieces were Monsigny's Chaconne et Rigaudon and Gustav Holst's Japanese Suite. The Marmeins danced their drama dances to music by Dukas, Franck, Rebikov, MacDowell, Mendelssohn, Prokofieff, Jaernevelt, Holst. We wrote to Mr. Gruenberg asking if he had any particular isle in mind. He answered by the following interesting letter:

"It has always been my firm conviction that a composition should stand on its own legs (so to speak) if able, or if not, that no amount of props in shape of words could possibly help it to stand upright. And having stated the above, I shall do what one must always do to firm convictions, if one is to continue to function artistically; that is, destroy or ignore them, and proceed to tell you what there is to be told about 'The Enchanted Isle' and other matters related to it.

"'The Enchanted Isle' is the second of a series of four tone-poems projected during the World War, in an attempt to make a world somewhat pleasanter than the one existing then. These tone-poems had the following fanciful titles: *a.* 'The Hill of Dreams' (this won the New York Symphony Prize in 1919); *b.* 'The Enchanted Isle'; *c.* 'The Valley of Voices'; *d.* 'The Blue Castle.'

"The last two were never finished, owing to the fact that I lost interest in the series after leaving for Europe in 1919 (only to return to New York early last year). In rummaging through a bale of manuscripts which I had not seen for over eight years, I found the score of 'The Enchanted Isle,' whose very existence I

1929 - SEASON - 1930

SECOND SUBSCRIPTION CONCERT

CONDUCTORLESS SYMPHONY ORCHESTRA

CARNEGIE HALL

SATURDAY EVENING, NOVEMBER 30th, AT 8.45 O'CLOCK

Soloist

JOHN POWELL

PROGRAMME

BACH.....BRANDENBURG CONCERTO NO. 4 IN G MAJOR

MOZART.....CONCERTO FOR PIANO IN D MINOR

JOHN POWELL

MITYA STILLMAN.....'SERENADE'

GLIÉRE .....'SIREN'

Boxes: - - $20.00 and $24.00

Tickets: - $1.00 to $2.50

Now on sale at Box Office, Carnegie Hall and at Office of Conductorless Symphony Orchestra, 22 East 55th Street, New York

Telephone: Wickersham 7870

Steinway Piano

had completely forgotten. As I idly turned its pages, a theme here, a passage there gradually brought back to me the wistful romantic days of my youth, when all is well, even if it isn't. I grew sentimental and determined to recapture a whiff of these enchanted islands of memory, gradually making a complete new score, retaining the emotions—most of the melodies of the original work—but making use of my newly acquired freedom, knowledge of orchestration, harmony, and construction. And that sums up what 'The Enchanted Isle' represents in my artistic career to-day—a bridge between the old and the new.

"Other works are: (1) 'Daniel Jazz'*; (2) 'Creation'; (3) 'Jazz Suite' (which Mr. Stokowsky is doing soon); (4) 'Vagabondia' (which had a first performance in Prague with the Prague Philharmonic); (5) a Ballet (the book, which I wrote myself, standing in the way of a production); (6) 'The Dumb Wife,'† opera in two acts (never produced because of failure of obtaining the performing rights); (7) a mass of chamber works; (8) three new works yet to be heard even by the composer."

According to the Worcester Festival Programme Book, edited by Walter Edward Howe, Mr. Gruenberg came to the United States in 1885 and was educated in the public schools of New York. He took piano lessons of Adele Margulies. He later studied at the master school of the Vienna Conservatory; still later, with Busoni, piano-playing and composition. (Riemann's "Musik-Lexikon" (1922) says that he also studied composition at Berlin with Fr. E. Koch). Having toured in European countries as a pianist, he returned to the United States with Busoni and composed the music of an opera-libretto by Busoni, "The Bride of the Gods." In 1919 he played at a recital in New York some of his own compositions, among them "Five Impressions based on Oriental Themes." The list of his work includes sonatas for violin and piano, a symphony, a piano concerto, songs, and piano pieces. He is one of the founders of the American Composers' Guild and a director of the International Composers' Guild. Not long ago he was made president of the United States section of the International Society for Contemporary Music.

"The Enchanted Isle" is published by the Juillard Musical Foundation.

Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75,

*'Daniel Jazz' was performed in Boston at a concert of the Chamber Music Club and the Flute Players Club in Jordan Hall on April 23, 1928. Colin O'More, tenor, sang the text of Vachel Lindsay's poem; Richard Burgin conducted the Chamber Orchestra. The programme also included Schoenberg's "Pierrot Lunaire" (Greta Torpadie, singer), Stravinsky's Octet for wind instruments, and Hindemith's "Marienlieder" (Miss Torpadie, Mr. Tillotson, pianist).

†Is this opera based on Anatole France's "Comédie de celui qui épousa une femme muette", produced at the Porte Saint-Martin, Paris, on May 30, 1912, with Mlle. da Pouzols taking the part of Catherine? The play was seen in Boston with Lillah McCarthy as Catherine in the translation made by Curtis Hidden Page for Granville Barker.

C A R N E G I E H A L L

SEASON 1929-1930

Thursday Evening, January 2, 1930, at 8.30

Saturday Afternoon, January 4, 1930, at 2.30

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

* * *

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharaja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged un-

SEVENTY-FIVE YEARS' REPUTATION
BROWN'S BRONCHIAL TROCHES
An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.
BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE
Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.

favorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing

PRICE $6.00 SYMPHONY HALL

Get your VICTOR RECORDS of

The Boston Symphony Orchestra

— at —

MARCONI BROS. INC.

RADIOS

SYMPHONY SERIES

— of —

The World's Greatest Music

ALBUM SETS OF RECORDS

RADIOS OF ALL MAKES

126 EAST 59th STREET

Tel. Volunteer 4026 Prompt Deliveries

doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

The symphony is scored for three flutes (the third is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, tamtam, and strings.

All applications for advertising space in the Boston Symphony Orchestra programme should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

MUSICAL INSTRUCTION

PERFECT PRACTISE PERIODS
PREPARE PERFECT PERFORMANCES

ANTOINETTE HALL-WHYTOCK. A.A.G.O.
ACCOMPANIST and COACH

205 West 57th St., Wednesdays
Circle 5420

Personal address, St. Ann's Church
Sayville, Long Island, Tel. 745

Teachers and Professionals: For space in this program, consult me.

TEACHER *of* SINGING
Director
Radio Programme Service
of America
Auditions Daily
12-2. Saturdays 2 - 4 p.m.

Bernhard Steinberg

GRAND OPERA and
CONCERT BARITONE

who received high praise from American and European critics

ENGAGEMENTS ASSURED

For Musical Comedy, Radio Hours and Concerts to Pupils who Qualify

Studio: 32 METROPOLITAN OPERA HOUSE 1425 BROADWAY Tel. Longacre 5913

---

103 Hemenway St. **The Longy School of Music** Boston, Mass.

Solfeggio and Piano **Harmony and Music History** **Eurythmics**

All branches of Instrumental Instruction. Correct fundamental training and individual class work emphasized as basis of music education. Special classes for children in Solfege and Eurythmics. Dr. Archibald T. Davison, Faculty Adviser; Gaston Elcus, Violin; Marion Moorhouse, Cello; Stuart Mason, Harmony; and faculty of recognized artists and musicians. MISS MINNA F. HOLL, Director

Telephone Kenmore 1328 Catalogue sent upon request Steinert Pianos Used

---

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig
Cotta Edition, Stuttgart
Practical Pianoforte School
Banks & Co., York
Gould & Bolttler, London
Forsyth Bros., Ltd., London
Beal, Stuttard & Co., London
Joseph Williams, Ltd., London
J. B. Cramer & Co., London
Cary & Co., London
F. Hofmeister,-Germer Works, Leipzig
Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON

Artist-pupil Leschetizky, Joseffy, R. A. M. London
Lecturer Piano-playing University Exten. Boston

NEW YORK
902 Steinway Hall

BOSTON (Thurs. only)
26 Steinert Hall

2-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT
175 DARTMOUTH STREET BOSTON
(Kenmore 8431)

Mrs. Charles Adams White

Vocal Coaching, Voice Production
Programme Building

MONDAYS
Steinway Hall
New York City

STUDIO
Pierce Building
Copley Square, Boston

JOHN LANE

TEACHER OF SINGING

STEINERT HALL
162 BOYLSTON STREET BOSTON
Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792
If no answer ring Susquehanna 4500.

...the touch of genius

In the daring lines of an automobile, in the simple beauty of a gown, in the personality of a painting... you find the touch of genius ▼ ▼ Subtly a part of the thing itself; inseparable, yet indefinable . . . it is there in the Mason & Hamlin pianoforte; in the Mason & Hamlin tone . . . tone that is vibrant with life . . . that glows with symphonic beauty ▼ ▼ Built of costly woods from other lands...slowly...lovingly...as every work of art is made. Bending over each detail the craftsman has but one ideal...perfection. The result is a pianoforte masterpiece...but then it is made for the few to whom the joy of possessing a masterpiece outweighs any question of cost.

The world's most costly piano may be acquired on easy terms. Prices from $1650. 10% down.

AMPICO HALL

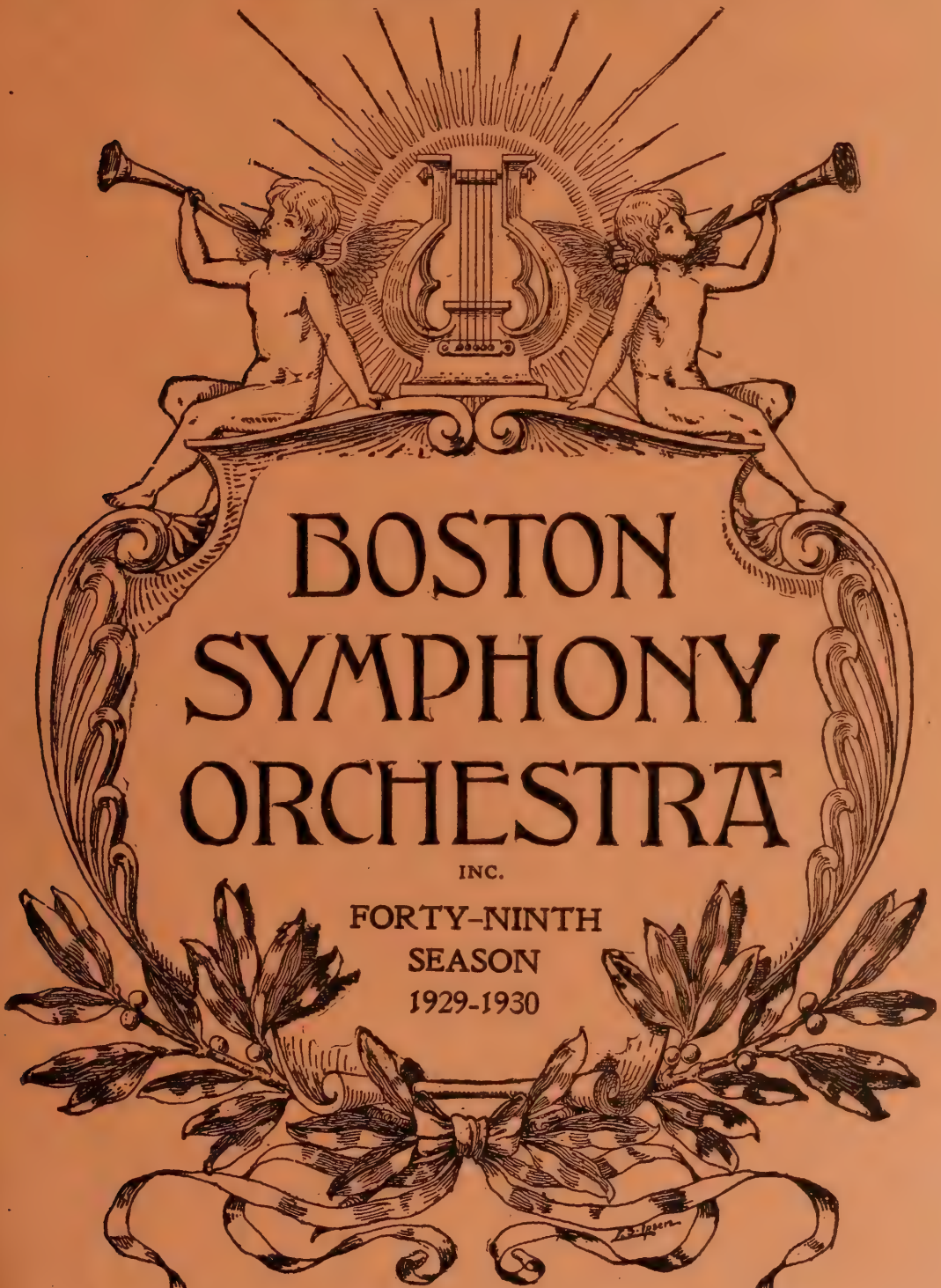
395 BOYLSTON STREET

MASON & HAMLIN • KNABE
CHICKERING • • AMPICO

AMPICO HALL, 584 FIFTH AVENUE

CARNEGIE HALL . . . . . NEW YORK

Thursday Evening, January 9, at 8.30
Saturday Afternoon, January 11, at 2.30



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON
1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

CARNEGIE HALL - - - NEW YORK

Fourty-fourth Season in New York

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programmes of the

SECOND CONCERT

THURSDAY EVENING, JANUARY 9, at 8.30

AND THE

SECOND MATINEE

SATURDAY AFTERNOON, JANUARY 11, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

There is a STEINWAY price and model for your home

No MATTER where you live — on a country estate or in a city apartment —there is a Steinway exactly suited to your needs. This great piano is available in five grand sizes, and one upright model, together with many special styles in period designs. But there is only one grade of Steinway. • Every Steinway, of every size, commands that depth and brilliance of tone which is recognized as the peculiar property of the Steinway, the world over. And it will continue to command it, *through a lifetime of perfect service*. . . . The terms are remarkably convenient. Make your visit to the nearest Steinway dealer *today*.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS
Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

MARY PHILLIPS in "Gambling"

A FUR COAT *by* SHAYNE

To the natural loveliness of your Shayne fur is added the satisfaction of a label which politely indicates that your purchase was *not* impelled by a cut price, a reduction or any other form of so-called "sale".

C. C. SHAYNE & CO.

STRICTLY RELIABLE FURS

126 West 42nd Street ✓ New York

Established 1865 ✓ *Still Under Same Ownership*

Forty-fourth Season in New York

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

SECOND CONCERT

THURSDAY EVENING, JANUARY 9

AT 8.30

PROGRAMME

Walton . . . . . Overture, "Portsmouth Point"

Bax . . . . . Symphony No. 2 in E minor and C

I. Allegro moderato.
II. Andante.
III. Allegro feroce.

Loeffler . . Canticum Fratris Solis (After St. Francis of Assisi) for Voice and Orchestra

Ravel . . . . . "Bolero"

SOLOIST

POVLA FRIJSH

STEINWAY PIANO USED

There will be an intermission of ten minutes after the Symphony

---

The music of these programmes is available at the 58th Street Library

---

Please note that the next Evening Concert will be given on Friday Evening (February 7) instead of Thursday

They will make their West Indies Cruise with RAYMOND-WHITCOMB

PERSONS who consider the manner and the company in which they travel — who know the famous limited trains and the top-notch hotels of Europe and America — always find themselves at home with Raymond-Whitcomb.

¶ They will go to the West Indies this winter with Raymond-Whitcomb on the "Statendam." Spacious, sparklingly smart, splendidly served, she was built for them. She is the newest steamship to make a West Indies Cruise this season, and the largest. Sail on her and you will find the days you spend at sea as pleasant and as fleeting as those you spend at Havana, Kingston and the other Caribbean cities that are visited on the Raymond-Whitcomb Cruises.

TWO MID-WINTER CRUISES

February Cruise—January 29 to February 23

Second Long Cruise—February 25 to March 22

Rates, $300 and upward

Send for Booklet — "WEST INDIES CRUISES"

Spring Cruise to the Mediterranean
Summer Cruise to the North Cape and Russia

RAYMOND & WHITCOMB COMPANY

670 FIFTH AVENUE, Telephone Volunteer 3400

225 FIFTH AVENUE, Telephone Ashland 9530

OVERTURE, "PORTSMOUTH POINT" . . . WILLIAM TURNER WALTON

(Born at Oldham, Lancashire, England, on March 29, 1902; now living in London)

This overture was performed for the first time at the third concert of the International Society for New Music on June 22, 1926, in the larger room of the Tonhall, Zurich, Switzerland. Volkmar Andrae of Zurich conducted the overture. The first performance in the United States was by the Boston Symphony Orchestra in Boston, Dr. Koussevitzký, conductor, on November 19, 1926; there was a second performance on January 3, 1930.

The programme of the Zurich concert also comprised Hindemith's Concerto for orchestra, Op. 38 (Fritz Busch, conductor); Casella's Partita for piano and orchestra (Walter Gieseking, pianist; Casella, conductor); Levy's Fifth Symphony for violin (Willem de Boer), trumpet (Ernst Södling), and orchestra (Andrae, conductor); Webern's Five Pieces for orchestra, Op. 10 (Webern, conductor); Ferroud's "Foules" for orchestra (Walther Straram, conductor); Tansman's "Dance de la Sorcière" (Gregor Fitelberg, conductor).

Mr. Walton has sent to us the following note, signed "C. L.": "The title 'Portsmouth Point' is taken from a print by the great English caricaturist Thomas Rowlandson (1756–1827), representing a quayside in the utmost confusion. The music, which is remarkable for its exuberant melodic outline and exhilarating rhythmic syncopation, is so lucid as to render analysis superfluous. The overture enjoys the distinction of being the only work chosen to represent England at the International Festival at Zurich in 1926."

ANALYTIC SYMPHONY SERIES

Edited by ***Percy Goetschius,*** Mus. Doc.

An analytic edition of the master symphonies, symphonic poems, and classic overtures, arranged for the piano, two hands. Designed for analysis and appreciation classes and for all students of music in its higher forms. Each volume contains a portrait and biographical sketch of the composer, and a critique of his work

The Latest Editions

No. 16.	TCHAIKOVSKY.	Symphony No. 4, in F minor	1.00
No. 18.	MOZART.	Symphony No. 47, in Eb major	.75
No. 20.	BRAHMS.	Symphony No. 1, in C minor	1.00
No. 34.	BEETHOVEN.	Symphony No. 4, in Bb major	1.00

OLIVER DITSON COMPANY

179 Tremont St., Boston **10 East 34th St., New York**

Founded 1783 :: Established 1835 :: Incorporated 1889

Rowlandson's print was published by T. Tegg in 1814. The following quotation from "The Portsmouth Road: The Sailors' Highway," by Charles G. Harper, describes the print:

"Here, where the stone stairs lead down into the water, is Portsmouth Point. Mark it well, for from this spot have embarked countless fine fellows to serve King and country afloat. What would we not give for a moment's glimpse of 'Point' (as Portsmouth folk call it, with a brevity born of everyday use) just a hundred years ago!" (This book was first published in 1895. We quote from the second and revised edition, published in 1923 by Edwin Valentine Mitchell of Hartford, Conn.) "Fortunately, the genius of Rowlandson has preserved for us something of the appearance of Portsmouth Point at that time, when war raged over nearly all the civilized world, when wooden ships rode the waves buoyantly, when battles were the rule and peace the exception.

"The Point was in those days simply a collection of taverns* giving upon the harbor and the stairs, whence departed a continuous stream of officers and men of the navy. It was a place throbbing with life and excitement—the sailors going out and returning home; the leave-takings, the greetings, the boozing and the fighting are all shown in Rowlandson's drawing as on a stage, while the tall ships form an appropriate background, like the back-cloth of a theatrical scene. It is a scene full of humor. Sailors are leaning on their arms out of window; a gold-laced officer bids good-bye to his girl, while his trunks

*Rowlandson's print also shows second-hand clothing shops; a pawn shop with the sign "Moses Levy: Money lent," and cheap lodging houses.—P. H.

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

White Rock
America's Sparkling Water

© 1929
W R M S

COLUMBIA

ANNOUNCES

STRAVINSKY'S

Great Ballet

LE SACRE DU PRINTEMPS

Conducted by the Composer

IN THIS recording by Stravinsky of his most famous ballet every care has been taken to present the work in the most authoritative manner possible, with due emphasis upon the extraordinary features which have brought this composition world fame. The engagement of the composer himself for this Columbia Masterworks performance insures not only the highest authenticity in interpretation but also enjoyment of Stravinsky's virile qualities as a conductor.

Ask for Columbia Masterworks Set No. 129

STRAVINSKY: *Le Sacre du Printemps—Ballet Suite for Orchestra by Igor Stravinsky and Symphony Orchestra. In 10 Parts, $10.00 with album*

"Magic Columbia *Notes"*

Columbia Phonograph Company
1819 Broadway, New York City

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

are being carried down the stairs; a drunken sailor and his equally drunken woman are belaboring one another with all the good will in the world, and a wooden-legged sailor man is scraping away for very life on a fiddle and dancing grotesquely to get a living."

Rowlandson also shows small craft pulling off to the ships; luggage, spirit-casks, packages wheeled or shouldered. A lady is in a sedan chair. A drunken girl is borne off on the shoulders of a sailor.

***

The Programme Book of this Zurich Festival contained an article signed "W. T. W.": "Mr. Walton ended his studies at Christ's College, Oxford, and received his first musical instruction from Sir Hugh Percy Allen."* (He won a probationership at the age of ten in Christ Church Cathedral, Oxford; at sixteen became an undergraduate of Christ Church; passed first two examinations for Mus. Bac. at the ages of sixteen and seventeen; he also studied under Edward Joseph Dent.) "After his fifteenth year, he was his own teacher. His chief works besides the 'Portsmouth Point' overture are a string quartet (Salzburg, 1923), a pianoforte quartet (Carnegie Prize). He has also composed a Toccata for violin and pianoforte, songs, and 'Façade,' a divertissement on poems by Edith Sitwell, recited through a megaphone behind a curtain."

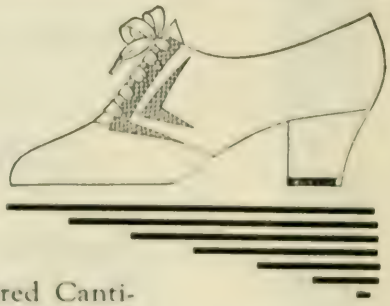
We may add to this list: "Dr. Syntax: a pedagogic overture for full orchestra" (1921); Pianoforte quartet (1918); "The Passionate Shepherd," for tenor and small orchestra (1920); songs, "The Winds" and "Tritons," composed in 1920–2; "Siesta."†

The String quartet was played by the McCullogh Quartet at Salzburg on August 4, 1923.

*Allen, born at Reading, December 23, 1869, was first assistant organist at Chichester Cathedral; later assistant music master at Wellington College; organ scholar at Christ's College, Oxford; organist, St. Asaph Cathedral, 1897–8; Ely Cathedral, 1898–1901; New College, Oxford, 1901–18; conductor, Bach Choir, London, 1901–20. He followed Sir Hubert Parry as director of the Royal College of Music, London, in 1918; in that year he was appointed to the Heather Chair of Music, in the University of Oxford.

†"Mr. W. T. Walton's 'Siesta' is an orchestral lyric, perfectly scored and bearing the stamp of an authentic musical individuality. Its reception was something more than favourable, in itself a tribute to a composer whose own outlook is completely modern, whatever the influences that have moulded his style." London Daily Telegraph November 21, 1929. The performance was at a concert of the New English Music Society.

Stylish for Walking

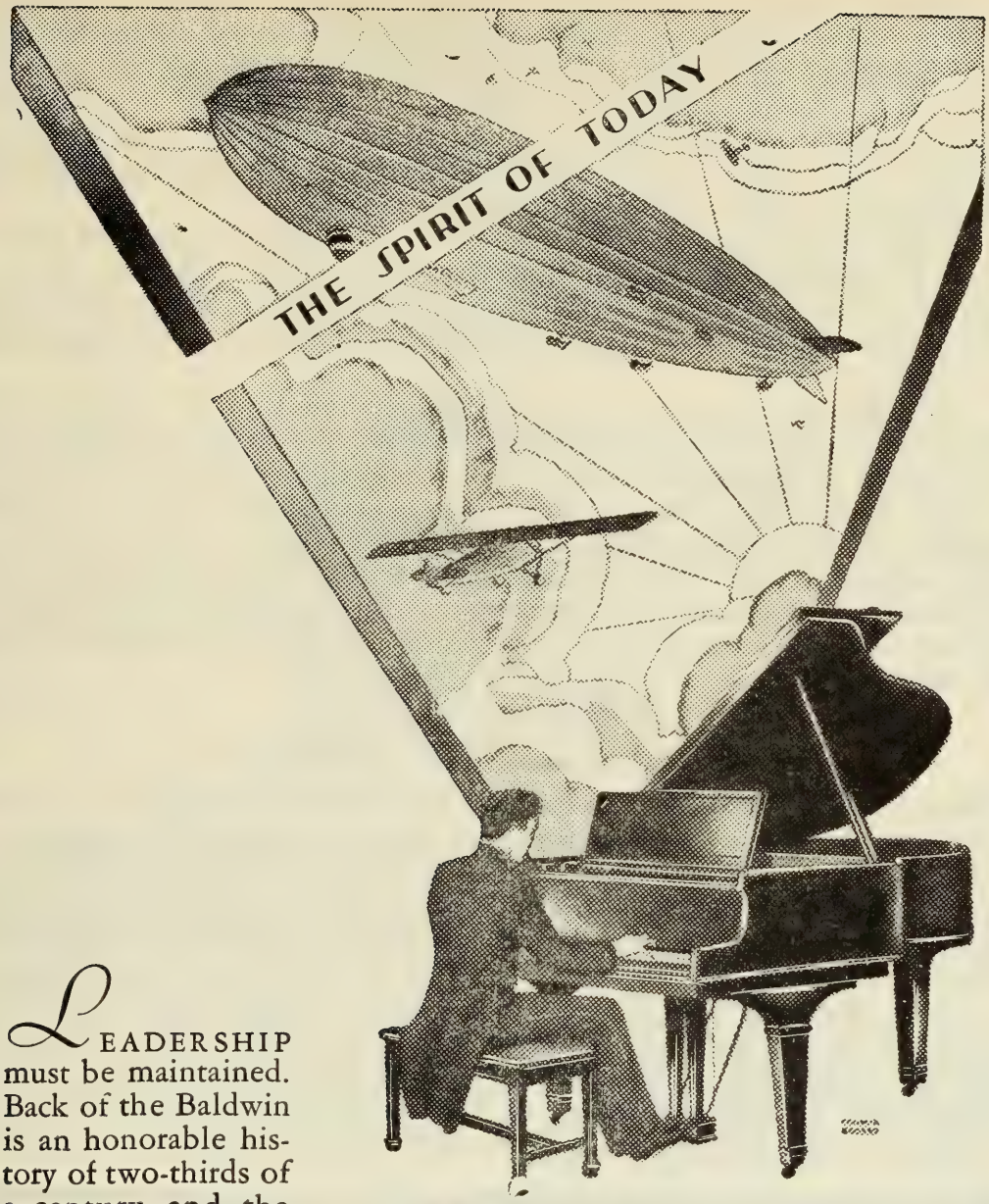


DISCRIMINATING women like the tailored Cantilever models. Fine quality, smart appearance and genuine comfort make them a pleasure to wear. At either of these conveniently located Cantilever Shops, trained shoe men will fit you perfectly.

CANTILEVER SHOE SHOPS

14 West 40th Street, New York (By the Library)

14 Hanover Place, Brooklyn (Just off Fulton St.)



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present—embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

BALDWIN PIANO COMPANY

20 EAST 54TH STREET **NEW YORK CITY**

"Façade" was produced at the Chenil Galleries, London, on April 27, 1926. The audience was warned that it might regard "Façade" as an entertainment and that it need not repress any impulse to laugh if it felt one. The megaphone was placed in "the mouth of a big face painted half in white, half in pink, on the curtain. The orchestra, behind this curtain, consisted of piccolo, flute, clarinet, bass clarinet, saxophone, trumpet, violoncello, and percussion."

Ernest Newman wrote of "Façade": "How much I enjoyed the fun may be estimated from the fact that I—a critic—actually not only stayed to the end but added my voice and my umbrella to the clamor for encores of the best 'items' long after the official proceedings were finished.

"Mr. Sitwell, in his prefatory remarks, half hinted, apologetically, that the speaker of the words might not be able to get them all 'over,' but that if we happened to miss any of them there was always the music to fall back upon. His scruples were unnecessary. It is true that against the jolly stridencies of Mr. Walton's scoring what we got from the megaphone was often sound rather than sense, but for my part I felt that one or two of the poems were rather improved than otherwise by our not being able to catch the words. We got the essential things all right, such as—

> Or the sound of the onycha
> When the phoca has the pica
> In the palace of the Queen Chinee!

(from the 'Trio for Two Cats and a Trombone'). But really, the words mattered very little, in the majority of cases, as against the music.

"The experience was another illustration of how necessary it is to find the right instrument for a tune, in poetry as in music. If I have missed, in my study, the inner meaning of some of Miss Sitwell's ingeniously wrought verses, it was because in my innocence I read them as I would read ordinary poetry. Mr. Osbert Sitwell (if it were he at the back of the megaphone), showed me that they really demand a method of reading of their own. Get Kreisler to play one of Paul Whiteman's shirt-sleeves tunes on his violin, and the tune will sound nothing. Hear the free-and-easy thing on the trombone or the baritone

From LILLIAN LITTLEHALES' *recent volume,*

"PABLO CASALS"

"It is impossible to lay too much stress upon the significance or the stimulating effect of Casals' ideas, their working out both in theory and in practice. The most active agents in giving expression to this revolutionary method of cello instruction are Diran Alexanian in Paris . . . . . and Lieff Rosanoff in New York."

LIEFF ROSANOFF TEACHES AT

The David Mannes Music School

157 EAST SEVENTY-FOURTH STREET, NEW YORK

saxophone, and you are bound to admit that it has its qualities and its virtues; with tunes, as with people, the clothes are almost as important as what is inside them. Now when I read this of Miss Sitwell's:—

Long steel brass—
The white soldiers pass—
The light is braying like an ass.

See
The tall Spanish jade
With hair black as nightshade
Worn as a cockade!
Flee

Her eyes' gasconade
And her gown's parade
(As stiff as a brigade).
Tee-hee!

or this—

Beside the castanetted sea
Where stocks Il Capitaneo
Swaggart braggadocio
Sword and moustachio—
He
Is green as a cassada
And his hair is an Armada!

or this—

When,
Sir
Beelzebub called for his syllabub in the hotel at Hell,

the device of the broken line misses fire with me, because I am not used to that sort of thing in the poetry I was brought up on. But when the megaphone bellows the words at me with a sledge-hammer insistence on the 'See,' 'Flee,' 'When,' and 'Sir,' I get the poet's idea, and, I must confess, enjoy it.

"These, in fact, are saxophone tunes, not violin melodies, and must be played on the right instrument, with the right technique, and in the right spirit. The reciter brought out also all sorts of queer delightful rhythms and cross-rhythms and unexpected stabbing accents that gave me, as a musician whose trade is in these things and who therefore

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES

knows what's what where they are concerned, a vast delight. It is all very well for old-fashioned purists to say that poetry should not be read through a megaphone. The answer is that the Sitwells know what they are driving at better than we do, and that, beyond a doubt, Tuesday's reading of some of these poems gave us a delight in them that we had not previously felt. To hear Osbert and the megaphone pounding out—

> THE
> Trumpet and the drum,
> And the martial cornet come
> To make the people dumb—
> But WE
> Won't wait for sly-foot night

with a rhythm and an accent like those of a military march, was to see the poem—for the first time with many of us—from the poet's point of view.

"But the entertainment owed a great deal also to Mr. Walton's music All I knew of this young man's before Tuesday was a horrible quartet of his that was given at the Royal College three or four years ago. On the strength of this, I take leave to dislike intensely Mr. Walton's serious music—if, indeed, that quartet *was* serious and *was* music, both of which I doubt. But as a musical joker he is a jewel of the first water. Not all the 'Façade' music came off, it is true. Some of it was too imitative of the sort of thing we used to hear in the great days of about 1920, when M. Diaghileff was writing—or at all events signing—those wonderful letters to the papers in which a new scheme of musical values was foreshadowed, Beethoven and Brahms and Elgar being reduced to the status of mere straphangers by the Stravinskys and Saties and Prokofieffs and Milhauds of the new dawn. Here and there Mr. Walton could be seen diving into that sequestered and now stagnant pool and coming up with bits of Stravinsky sticking in his honest English hair; indeed, now and then the music was so like Stravinsky that it might have been written by Eric Fogg.

"But when the true-born Briton settled down to the true-born Briton's historic rôle of guying things that have a natural touch of

SCHIRMER 3 East 43rd Street

MUSIC

Classic and Popular
American and Foreign

Telephone Your Order
Murray Hill 8100

absurdity about them, he was, as the modern stylist would say, priceless. Here is obviously a humorous musical talent of the first order; nothing so good in the mock-serious line of music has been heard for a long time as the 'Valse,' the 'Polka,' the 'Jodelling Song' and 'I do like to be beside the seaside'; and the deft workmanship, especially in the orchestration, made the heart of the listening musician glad.

"The curious thing was the happiness of the correspondence between all the factors of the affair, the music, the words, the megaphone, and the piquant phrasing of the lines by the reciter were as much born of each other's bone and flesh of each other's flesh as the words and the music are of each other in 'Tristan' or 'Pelléas.' At its best, 'Façade' was the jolliest entertainment of the season. . . . And Mr. Walton ought to seek out a librettist after his own heart and give us a little musical comedy in the jazz style."

***

Walton's Sinfonia Concertante for orchestra with pianoforte (quasi obligato) was performed for the first time in Boston (if not in the United States) at a concert of the Boston Symphony Orchestra on March 2, 1928. Bernard Zighera was the pianist. This Sinfonia Concertante in three movements, composed in 1927 was performed for the first time at a concert of the Royal Philharmonic Society in London on January 5, 1928. York Bowen was the pianist; Ernest Ansermet, conducted.

Symphony, E minor—C major, No. 2

Arnold Edward Trevor Bax

(Born at London, England, November 6, 1883; living in London)

This symphony, dedicated to Serge Koussevitzky, was published in 1929. The first performance anywhere was in Boston at a concert of the Boston Symphony Orchestra on December 13, 1929. There was a second performance in Boston led by Dr. Koussevitzky on January 3, 1930. The score calls for these instruments: three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets,

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee *part of the coffee bean*

in A and B-flat, bass clarinet in A and B-flat, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tenor tuba, bass tuba, kettledrums, bass drum, side drum, tambourine, cymbals, xylophone, Glockenspiel, tam-tam, celesta, piano, two harps, organ, and the usual strings.

Mr. Bax, in a letter dated London, November 22, regretting that engagements prevent him from hearing the first performance of his symphony, wrote: "I particularly want to hear this work, as I put a great deal of time (and emotion) into the writing of it." He says nothing about the contents of the work except that the end "should be very broad indeed, with a kind of oppressive catastrophic mood. . . . I am confident that this symphony will receive a finer first performance than any previous work of mine." In a later letter he stated that the symphony was composed in 1924–1925. "There is absolutely no communicable programme associated with the music, which is entirely, severely 'absolute' as a classical work." He called attention to the cyclic character of the form and to the persistence in all the three movements of a three-note figure.

The symphony is in three movements:

I. Molto moderato, 4-4. The introduction advances a rugged theme strongly rhythmed for wind instruments. Allegro moderato. There are many changes of tempo, as moderato semplice for a section introduced by flutes, molto largemante, "riotously," etc.

II. Andante, B major, 3-4, 4-4.

III. After a prelude poco largamente, 4-4, comes an Allegro feroce, C major, for full orchestra. The thematic material is worked until, after stormy measures for full orchestra with organ, there is a diminuendo to pianissimo.

* * *

Bax was educated musically at the Royal Academy of Music, London, which he entered in 1900. He studied the pianoforte with Tobias Matthay; composition with Frederick Corder (1900–1905). He was known as one of the most brilliant students in the history of the Academy. His early works are the pianoforte Trio (1906); "Fatherland,"

Telephone Pennsylvania 2634

Esperanza Garrigue

Art of Singing

Recommended by

Adelina Patti, Enrico Caruso, W. J. Henderson

"You have my permission to quote me anywhere at any time as saying that I know that you understand voice pla ing, and I'll back my beli.f, as h retofore, by sending you pupils." *W. J. HENDERSON*

Studio:

Metropolitan Opera House

1425 BROADWAY, N. Y.

for tenor solo, chorus, and orchestra (1907); the orchestral poem "Into the Twilight" (1908), which has been discarded, and a string quintet of which only an "Interlude" has been retained. The works that survive Bax's criticism are dated beginning with 1909. Leaving the Royal Academy in 1905, he went to Ireland, where he lived in the western region of that country. Later he went to Dublin, and was associated with the writers and the artists of the "Irish Renaissance." In 1910 Bax visited Russia for a short time. The pianoforte pieces "May Night in the Ukraine," "Gopak," and the remarkable "In a Vodka Shop" were the result.

* * *

Mr Edwin Evans of London contributed an article on Arnold Bax to *Modern Music* of November-December, 1927. He said in part:

"If, as so many critics maintain, classification is of the devil, then Arnold Bax is to be congratulated upon his escape. Of all contemporary British composers, he is the most difficult correctly to classify. He corresponds to none of the labels which pass as current coin today. He is neither an impressionist, nor an expressionist; neither a revolutionary, nor that still more subversive apparition, a neo-classicist. Atonality, polytonality, and linear counterpoint may all be met with in his later works and doubtless quarter-tones would be there also if he felt that he needed them, but none of these technical seasonings mean anything in his still comparatively young life beyond their use as seasoning the fare he has to offer us. Some say he is not a modernist—whatever that may mean—but he certainly is no conservative, nor is he a traditionalist except in the praiseworthy sense in which every heir to the *materia musica* of his predecessors and in fact every artist is under obligation to the material in which he works. Those critics who must classify at all costs have discovered that there is only one label that fits him: romantic; and that fits him because, in one way or another, it fits every artist with the love of beauty in his soul. That the term should in our day have acquired frumpish associations is a mere verbal accident that reflects not upon romance but upon ourselves. As everyone knows, none can be so ascetic as the reformed libertine. Having wallowed in the *mauvais lieux* of romance, music is at present affecting a kind of

VISIT RUSSIA

SEE

LENINGRAD MOSCOW KIEV

THE VOLGA CAUCASUS CRIMEA

Individual Tours and Group Excursions to
All Parts of the Soviet Union

All Expense Tours $320 up Free Soviet Visas

Sailings Weekly. Free Stopovers in Western Europe
Write for Booklet: WHAT NAPOLEON DIDN'T SEE

AMERICAN-RUSSIAN TRAVEL AGENCY, Inc.
100 Fifth Avenue Tel. Chelsea 4477 and 5124. New York City

virtuous abstemiousness. It is as if the obese gentleman whose excesses have driven him to 'take the waters' prided himself upon his Spartan way of life. Moreover, it is rarely genuine. Catch even those German-Savonarolas unawares, and you will find them in ecstasy before a clump of *Myosotis palustris*, though they may indignantly protest that it is only its line and color that interests them. The Schoenberg of the 'Wind Quartet' is also the Schoenberg of 'Verklaerte Nacht.'

"But there is one quality which Bax possesses in abundance, and which in our world of atonality and jazz is so rare that its possession in itself is romantic. And it is this quality which has caused the label to stick. It is the musical equivalent of the lyrical impulse in poetry, the attribute which causes utterance to take spontaneously beautiful forms, irrespective of all else. In the true lyric poet the sentiment and the expression are so closely linked as to be practically identical. He does not express in the ordinary sense. He feels, and therefore he sings. And if he is of the elect, his song will have all its euphony without the intervention of the craftsman, whose task has as much to do with this initial beauty as the frame-maker's with the picture. Bax has, in a rare measure, this innate quality. His thoughts may be unequal, but even in the most debatable of them there lurks always this element of lyrical beauty, to the rich vein of which is due the fluency and abundance which has at times been ascribed to technical facility. While so many modern musicians are racking themselves with constructive energy, this one oozes music through his pores because there is so much of it within him that he can scarcely contain it."

"Canticle of the Sun" (Canticum fratris solis), after St. Francis of Assisi: For Voice and Orchestra . Charles Martin Loeffler

(Born at Mulhouse, Alsace, January 30, 1861; now living in Medfield, Mass.)

This work was written for the occasion of the opening of the New Chamber Music Hall in the Library of Congress at Washington, presented to the nation by Mrs. F. S. Coolidge. It was performed for the first time, anywhere, on October 28, 1925, at the "Library of Congress Festival of Chamber Music (Elizabeth Sprague Coolidge Foundation)." Mme. Povla Frijsh sang the soprano part.

The text is the hymn of St. Francis of Assisi, called by some "Canticle of the Sun"; by some "Hymn to the Sun," and by others "The Song of Brother Sun" (Canticum fratris solis), the title chosen by Mr. Loeffler. This hymn is a poetical rhapsody in the Umbrian dialect. The genuineness of the hymn has been attacked by some scholars, but the majority believe in its authenticity. Mr. Loeffler used for his music a modernized Italian version by Mr. Gino Perera of Boston. Matthew Arnold translated as follows the hymn in its original form:

O most high, almighty, good Lord God, to thee belong praise, glory, honor, and all blessing!

Praised be my Lord for our mother the earth, the which doth sustain us and keep us, and bringeth forth divers fruits, and flowers of many colors, and grass.

Praised be my Lord for our sister water, who is very serviceable unto us, and humble, and precious, and clean.

Praised be my Lord for our brother the wind, and for air and cloud, calms and all weather, by the which thou upholdest in life all creatures.

Praised be my Lord for our brother fire, through whom thou givest us light in the darkness; and he is bright, and pleasant, and very mighty, and strong.

Praised be my Lord for our sister, the death of the body, from whom no man escapeth. Woe to him who dieth in mortal sin! Blessed are they who are found walking by the most holy will, for the second death shall have no power to do them harm.

Praised be my Lord for all those who pardon one another for his love's sake, and who endure weakness and tribulation; blessed are they who peaceably shall endure, for thou, O most High, shalt give them a crown!

Praised be my Lord for our sister the moon, and for the stars, the which he has set clear and lovely in heaven.

Praised be my Lord God with all his creatures; and specially our brother the sun, who brings us the day, and who brings us the light; fair is he, and shining with a very great splendor: O Lord, he signifies to us thee!

Praise ye, and bless ye the Lord, and give thanks unto Him, and serve him with great humility.

***

When Mrs. Coolidge asked Mr. Loeffler to compose something for the opening concert of her Washington Festival of Chamber Music, he thought of this hymn. She approved. He composed it in the first half of the year 1925, writing for voice and chamber orchestra—three flutes, English horn, two horns in F, piano, celesta, two harps, organ, and strings. When the hymn was performed in Philadelphia by the Philadelphia Orchestra on January 2, 1926 (Mme. Frijsh, soprano; Mr. Stokowski, conductor), Mr. Lawrence Gilman, the brilliant editor of that orchestra's programme books, wrote the following notes:

"The composer uses definite liturgical motives. Thus we hear the *Deo gratias* in the flutes and English horn as the voice ascends to F-sharp on the word '*benedizione*' ('To Thee belong praise, glory, honor, and all blessing!'). As the singer praises that 'Sister Death' whom Francis so joyfully hailed at the end ('*Laudato sia, mio Signore, per sora nostra morte corporale, Dalla quale nessun uomo vivente puo scappare*')—'our sister, the death of the body, from whom no man escapeth'—the English horn remembers the *Kyrie eleison*, as it does again at '*nella tue santissime volantà*,' later in the same verse. And this verse is prefaced in the orchestra by an intoning of the Introit *Resurrexi*, for the basses, organ, and piano. Throughout the work the influence of the old liturgical modes is apparent in the melodic and harmonic structure of the music.

***

Mr. Alfred Edward Freckelton, teacher of the piano, desires to call to your attention his inauguration of Group Lessons in response to the growing demand for instruction of this type.

Each group will consist of three students of practically equal ability. All will study the same material and each will receive an equal amount of individual attention. The period will be of one hour duration.

Mr. Freckelton is assured that this innovation will be welcomed by those who desire expert and artistic instruction but feel unable to meet the necesssarily high fees required for private instruction, and by those who appreciate the returns received from the competitive spirit developed by such lessons.

Mr. Freckelton will gladly send to you full information in regard to these group lessons. He will of course continue his work with individual students.

STEINWAY HALL
113 WEST 57th STREET
New York

Residence
214 ARLINGTON AVENUE
Brooklyn, N. Y.

"The hymn is introduced by an instrumental prelude, Andante con moto, 5-4, with a phrase for muted violoncello solo, muted horn, and organ, over a pedal G-sharp of the basses, piano, and organ, joined in the next measure by the violins; and there is a subject for the flute that has significance in the development. The voice enters in an Allegro moderato, against the flute theme of the introduction.

"The two harps, in four-part harmony, join in liquid praise of 'our sister water.' Harp glissandi, with tremolos of wood and strings, hymn 'our brother the wind' (Allegro). There are glints from the celesta, piano, harps, and rapid woodwind figures for 'our brother fire'; but we hear only the quiet of a gravely poignant cantilena for solo viola and other strings, with the *Kyrie eleison* on the English horn (Andante mesto, quasi adagietto), as the singer praises Sister Death."

Bolero . . . . . Joseph Maurice Ravel

(Born at Ciboure (Basses-Pyrénées) France, on March 7, 1875; living at Montfort-l'Amaury and Paris)

This Bolero, dedicated to Ida Rubinstein, was brought out by her and danced by her at Paris in November, 1928. Alexandre Benoist designed the settings and the costume to represent a scene that Goya might have painted: a Spanish inn, with the dancer on a trestle table, men surrounding it. At first calm, the actors on the Parisian stage were little by little excited to frenzy as the dancer became more and more animated. Knives were drawn—the woman was tossed from arms to arms, until her partner intervened; they danced until quiet was restored. So was the scene described by French and English reporters.

The first performance in the United States of this Bolero as a concert piece was by the Philharmonic Society of New York, Mr. Toscanini conductor, on November 14, 1929. The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on December 6, 1929.

Tempo di ballo, moderato assai, 3-4. A drum gives the dance rhythm, which is maintained throughout; a flute announces the theme, which is taken up by wind instruments in turn; then by groups of instruments. There is a crescendo for about twenty minutes, until there is an explosive modulation—brass and percussion instruments swell the din until at last there is what has been described as a "tornado of sound."

M. Prunières called attention to the fact that Ravel was not the first to repeat a simple, common theme until by the monotony of tune and rhythm the hearer was excited (as are Oriental hearers by the same method). Padilla, the composer of "Valencia," had worked this obsession by the repetition of a tune for at least twenty times.

Ravel's Bolero calls for these instruments: piccolo, two flutes, two oboes, oboe d'amour, English horn, two clarinets, one E-flat clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, three saxophones, kettledrums, side drums, cymbals, tam-tam, celesta, harp, and the usual strings.

* * *

The Bolero is not a very ancient dance of Spain. It is said that Don Sebastian Terezo, an accomplished and celebrated dancer of his

time, invented it about 1780. It is a modest, noble dance, much more decent than the fandango, but, like that dance, it is performed by two persons. By its beauty, the significance of its movements, and its compelling effect on eyes and ears, it is incomparable. While its rhythm is strongly marked, it has a lyrical character. In tempo and in its measures, it resembles the minuet—according to Albert Czerwinski, a dancing teacher at Danzig—but it impresses by rhythmic accentuation rather than by melodic variety. There are sections of the dance. First comes the *paseo* or promenade, like a prelude or an introduction. Then follow the *traversia* for the changing of places; the *differencia* for changing a second time; the *finale* to regain the first places; the *bien parado,* steps and graceful attitudes performed by the dancing couple facing another couple that is not dancing. Is not Desrat mistaken in saying that the Bolero is in two-time? The music of all the Boleros we have seen is in 3-4 or 3-8, but Blasis also says that the Bolero is usually in duple time. The step is at first low and gliding, but always well marked.

On the stage this dance is performed by several couples. One of the most graceful attitudes is the *dar la vuelta,* in which the dancers are face to face after a half-turn. The woman's part in the dance is much more expressive, more passionate than that of the man.

The name "Bolero" or "Volero" is supposed by some to come from *volar,* to fly, "because a Manchega expert had danced the Seguidillas so wonderfully and lightly that he seemed to fly." Is the Bolero the outcome of the Seguidillas? When the Bolero or Fandango is danced as a ballet by eight persons, it is usually called the Seguidillas.

* * *

The Bolero is to be found in some operas, as in Auber's "La Muette di Portici" ("Masaniello"), Act I, Scene 3, Allegretto moderato, C major, 3-4; Méhul's "Les deux Aveugles de Tolède"; Weber's stage music for "Preciosa." Perhaps the most famous Bolero in opera is that sung by the Duchess Hélène in the fifth act of Verdi's "Vêpres Siciliennes" (Allegro, A minor—A major, 3-4), sung first in Paris by Mme. Cruvelli; in Boston by Mme. Colson, when Verdi's opera was first performed here on January 2, 1860—this Bolero has often been sung here in con-

(Frank) La Forge - (Ernesto) Berúmen Studios

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary

14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

cert halls. There are Boleros for orchestra by Alexandra Josifovna, Grand Duchess of Russia; T. A. Kui, J. L. Nicode, Pachulski; songs by Gounod, Lacome d'Estalenx; piano pieces, of which Chopin's is the best known, although it has little true Spanish character, and might be called a *Boléro à la Polonaise.* Nevertheless Chopin received 500 francs for it when it was published as a "Souvenir d'Andalousie."

***

The Bolero has been noticed by English poets. Byron, in a song intended for the first canto of "Childe Harold," but replaced (Verse LXXXIV) by the lines "To Inez," wrote in praise of the lovely girl of Cadiz:

> And when beneath the evening star,
> She mingles in the gay Bolero,
> Or sings to her attuned guitar
> Of Christian knight or Moorish hero.

Thomas Hood introduced the dance in his "Drinking Song," by a member of a Temperance Society, as sung by Mr. Spring at Waterman's Hall:

> The vintage, they cry, think of Spain's and of France's,
> The jigs, he boleros, fandangos and jumps;
> But water's the spring of all civilized dances,
> We go to a ball not in bottles, but *pumps!*
> Then hey for a bucket, a bucket, a bucket,
> Then hey for a bucket, filled up to the brim!
> Or, best of all notions, let's have it by oceans,
> With plenty of room for a sink or a swim!

William Beckford, for his delightful "Italy, with Sketches of Portugal and Spain," delightful for its malice and cynicism as well as for the graphic description of scenery, cities, men, women, and manners, did not hesitate to coin the verb "to bolero": "Thirteen or fourteen couples started and boleroed and fandangoed away upon a thick carpet for an hour or two, without intermission. There are scarcely any boarded floors in Madrid; so the custom of dancing upon rugs is universally established"* (Vol. II, Letter XVI).

He himself, at Señor Pacheco's at Madrid, danced a bolero, snapping his fingers and stamping his feet, while twenty voices accompanied with "its appropriate words" in full chorus; but he admits that he committed solecisms in good dancing at every step. "I am more than apt to conjecture we were but very slightly entitled to any applause; yet the transports we called forth were as fervid as those the famous Le Pique excited at Naples, in the zenith of his popularity." At last the Duchess of Ossuna, the patroness of the composer Boccherini, said to Beckford, in the plainest language: "You are making the greatest fool of yourself I ever beheld; and as to those riotous self-taught hoydens, your partners, I tell you what, they are scarcely worthy to figure in the third rank at a second-rate theatre."

***

When Ravel's Bolero was first performed, people surrounded the table on which Mlle. Rubinstein danced. Havelock Ellis, in "The Soul of Spain," states that a characteristic of Spanish dancing, and

*Beckford's Letters from Spain were written in 1785, 1787, and 1795. They were first published in 1834

especially of the most typical type, called flamenco,* lies in its accompaniments, and particularly in the fact that under proper conditions all the spectators are themselves performers. "In flamenco dancing, among an audience of the people, everyone takes a part, by rhythmic clapping and stamping, and by the occasional prolonged 'oles' and other cries by which the dancer is encouraged or applauded. Thus the dance is not a spectacle for the amusement of a languid and passive public, as with us. It is rather the visible embodiment of an emotion in which every spectator himself takes an active and helpful part; it is, as it were, a vision evoked by the spectators themselves and upborne on the continuous waves of rhythmical sound which they generate. Thus it is that, at the end of a dance, an absolute silence often falls, with no sound of applause: the relation of performer and public has ceased to exist. So personal is this dancing that it may be said that an intimate association with the spectators is required for its full manifestation. The finest Spanish Dancing is at once killed or degraded by the presence of an indifferent or unsympathetic public, and that is probably why it cannot be transplanted, but remains local."

There is a vivid description of dancing in and out of Spanish theatres in Richard Ford's "Gatherings from Spain."† He speaks of the contagious excitement which seizes the spectators, who, like Orientals, beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. "Dancing among Spanish ladies of a high order was introduced with the Bourbons, but the lower classes adhered to the primitive steps and tunes of their Oriental forefathers. In the theater the sound of the castanet awakens the most listless. The sharp, spirit-stirring click is heard behind the scenes—the effect is instantaneous—it creates life under the ribs of death—it silences the tongues of countless women—*on n'écoute que le ballet.* The curtain draws up; the bounding pair dart forward from the opposite sides like two separated lovers, who, after long search, have found each other

*The Flamenco shares with the Fandango the rank of principal dance of Andalusia. The word "flaming" is tropically used in Spain as "gay," "lively," when applied to song or dance. The Flamenco in 3-8 time, and of a moderate movement (allegretto), is performed with accompaniment of guitars and castanets between rhymed verses. Spanish soldiers who had been quartered in the Netherlands during the Spanish occupation were called Flamencos. On their return there was feasting, there was gaiety. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaîté, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees, so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last-named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

Salillas says that the returned Flamenco often degenerated into a worthless braggart, at last to be coupled with and confounded, being looked on as "a rowdy, dissipated type," with the *picaro* and the gypsy.

†"Gatherings from Spain" was published in 1846.—P. H.

SEVENTY-FIVE YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c, at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

again, nor do they seem to think of the public, but only of each other; the glitter of the gossamer costume of the Majo and Maja seems invented for this Dance—the sparkle of the gold lace and silver filigree adds to the lightness of their motions; the transparent, form-designing *saya* of the lady heightens the charms of a faultless symmetry which it fain would conceal; no cruel stays fetter her serpentine flexibility. They pause—bend forward an instant—prove their supple limbs* and arms; the band strikes up, they turn fondly towards each other, and start into life. . . . The accompaniment of the castanet gives employment to their upraised arms. *'C'est,'* say the French, *'le pantomime d'amour.'* The enamored youth persecutes the coy, coquettish maiden; who shall describe the advances—her timid retreat; his eager pursuit, like Apollo chasing Daphne? Now they gaze on each other; now all is life, love, and action; now there is a pause. They stop motionless at a moment, and grow into the earth. It carries all before it. There is a truth which overpowers the fastidious judgment. Away, then, with the studied grace of the French danseuse, beautiful but artificial, cold and selfish as is the flicker of her love, compared to the real impassioned abandon of the daughters of the South. There is nothing indecent in this dance; no one is tired or the worse for it; indeed, its only fault is its being too short, for, as Molière says, *'Un ballet ne saurait être trop long, pourvu que la morale soit bonne, et la métaphysique bien entendue.'* Notwithstanding this most profound remark, the Toledan clergy, out of mere jealousy, wished to put the Bolero down, on the pretense of immorality. The dancers were allowed in evidence to give a view to the court; when they began, the bench and bar showed symptoms of recklessness, and, at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering. Verdict, for the defendant with costs."

In 1882, Emmanuel Chabrier journeyed in Spain. The result was his superb orchestral rhapsody "España." He wrote to his publisher Costellat letters descriptive of the dances he saw in the Andalusian *bailes*, where the "upper classes" were not to be seen. These letters about the authentic Spanish dances were published in the Music Review S. I. M. (January 15, February 15, 1909). Extracts from them are given in Georges Servières' life of Chabrier: "Two guitarists, solemn, cigarette between the lips, continue to scratch no matter what, in three time. (Only the tango is in duple time.) The cries of the woman excite the dancer, who becomes literally mad of her body" (these dancers were gypsies in Seville). Chabrier spoke of the spectators clapping their hands in 3-4 *à contretemps*, while the guitar followed peacefully its own rhythm. "As others beat time *forte* with each measure, each one beating a little at will, there was a most curious amalgamation of rhythms."

Then there are Théophile Gautier's descriptions of Spanish dancers; and in the five volumes of his theatrical criticisms, eloquent studies of Spanish dancers and others dancing Spanish dances in Paris opera houses and theatres. Havelock Ellis's chapter is the more analytical study. He refers to the "Escenas Andaluzas" (1847) of Estebanez Calderon, and for "the deeper significance of Spanish dancing" to the psychological analysis given by Salillas in "Hampa" (1898).

*Yet the English have laughed at the Americans for certain prudish euphemisms.—P. H.

Special Matinee Performance

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, *Conductor*

BENNO RABINOFF
Violinist

For the benefit of

AMERICAN SOCIETY FOR RELIEF OF RUSSIAN EXILES, INC.
in Collaboration with High Commission for Refugees, League of Nations and International Anti-Tuberculosis Union.

FRIDAY AFTERNOON
January, 10, 1930, at 2.30
AT CARNEGIE HALL

PROGRAMME

MOUSSORGSKY - - - - - - Prelude to "Khovantchina"

STRAVINSKY - - - Orchestral Suite from the Ballet, "Petrouchka"

PROKOFIEFF - - - - - - Concerto for Violin and Orchestra
BENNO RABINOFF, *Soloist*

RIMSKY-KORSAKOV - - - - - - - Suite from "Sadko"

TCHAIKOVSKY - - - - - - - - Overture "1812"

MASON & HAMLIN PIANOFORTE

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Boston
284 Boylston St.

New York City
10 West 48th St.
Phones—Bryant 6828, 6829

You Can Rely on Lewandos

SECOND MATINEE

SATURDAY AFTERNOON, JANUARY 11

AT 2.30

PROGRAMME

J. S. Bach . . . Brandenburg Concerto No. 3 in G major for String Orchestra

I. Allegro moderato.
II. Allegro.

Beethoven . . . . Symphony No. 4 in B-flat Major, Op. 60

I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace; Trio: Un poco meno allegro.
IV. Finale: Allegro ma non troppo.

Pick-Mangiagalli . . . . . Prelude and Fugue

Strauss . . . Interlude from "Intermezzo": A Domestic Comedy with Symphonic Interludes, Op. 72

Ravel . . . . . Bolero

There will be an intermission of ten minutes after the symphony.

The music of these programmes is available at the 58th Street Library

Concerto, G major, No. 3 (of the Brandenburg Set) for three Violins, three Violas, three Violoncellos, with Bass by the Cembalo . . . . . Johann Sebastian Bach

(Born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750)

This composition is the third of the six Brandenburg Concertos. Completed on March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. This prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. In May, 1718, Prince Leopold of Anhalt-Cöthen, at whose court Bach was Capellmeister, journeyed to Carlsbad to drink the waters. He took with him Bach and a quintet from his orchestra; also his clavicembalo with three "servants to care for it"; he was also thus attended when he visited Carlsbad in 1720. The Margraf may have been at Carlsbad, and as he was very fond of music and had his own orchestra, he undoubtedly attended Leopold's musical parties. At any rate, he gave Bach a commission. It was on March 24, 1721, that Bach—possibly some one at the Court—wrote a dedication in French:

"*A son altesse royale, Monseigneur Crétien Louis, Margraf de Brandenbourg, etc., etc., etc.*
Monseigneur,

Two years ago, when I had the honor of playing before your Royal Highness, I experienced your condescending interest in the insignificant musical talents with which heaven has gifted me, and understood your Royal Highness's gracious willingness to accept some pieces of my composition. In accordance with that condescending command, I take the liberty to present my most humble duty to your Royal Highness in these Concerti for various instruments, begging your Highness not to judge them by the standards of your own refined and

MARTIN BECK THEATRE, Sun. eve., Jan. 12
at 8.30

BEATRICE HARRISON
FAMOUS ENGLISH 'CELLIST and

THE CHAMBER ORCHESTRA OF BOSTON
(Members of the Boston Symphony Orchestra)

Tickets 75c. to $2.50 on sale at Box Office or office of management

BECKHARD & MACFARLANE, Inc. FISK BUILDING COLUMBUS 1895

Miss Harrison is under the management of A. H. HANDLEY, Boston, Mass.

Society of the Friends of Music

ARTUR BODANZKY, Conductor

MECCA AUDITORIUM 133 West 55th Street

Sunday Afternoon, January 12th, at 4 P. M.

CHERUBINI'S "REQUIEM" AND OLD INSTRUMENTAL MUSIC

SOLOISTS: { REGINA PATORNI-CASADESUS (*harpsichord*)
HENRI CASADESUS (*viole d'amour*)

FRIENDS OF MUSIC CHORUS
METROPOLITAN OPERA ORCHESTRA

SUNDAY, JANUARY 19, at 4 P. M.

SOLOIST:

HAROLD BAUER, *Pianist*

FRIENDS OF MUSIC CHORUS METROPOLITAN OPERA

PROGRAMME

FINGALSHöHLE OVERTURE . . . . . *Mendelssohn*

CONCERTO IN D MINOR . . . . . *Brahms*

Mr. BAUER

MORGENHYMNE } . . . . . *Wolf*
FEUERREITER }

CHORUS

Tickets now on sale daily at Mecca Box Office, at Ampico Box Office, 584 Fifth Ave., and 10 East 43rd St., Room 503; Vanderbilt 0659-J

RICHARD COPLEY, *Concert Manager* (Steinway Piano)

Richard Copley Management

10 East 43rd Street, New York

Carnegie Hall, SUNDAY AFTERNOON, JANUARY 12th, at 3.00

JOSEF HOFMANN Piano Recital (Steinway Piano)

Carnegie Hall, MONDAY EVENING, JANUARY 13th, at 8.30

FRANK SHERIDAN Piano Recital (Mason & Hamlin Piano)

Carnegie Hall, FRIDAY EVENING, JANUARY 17th, at 8.30

NINA KOSHETZ, *Soprano* and NICHOLAS MEDTNER, *Composer Pianist*

Program of Mr. Medtner's Composition (Steinway Piano)

Town Hall, SATURDAY AFTERNOON, JANUARY 18th, at 2.30

HAROLD SAMUEL

PIANO RECITAL—Bach Programme (Steinway Piano)

Carnegie Hall, SATURDAY AFTERNOON, JANUARY 18th, at 2.30

ELEANOR SPENCER

PIANO RECITAL (Steinway Piano)

Tickets for all concerts now on sale at respective box offices

delicate taste, but to seek in them rather the expression of my profound respect and obedience. In conclusion, Monseigneur, I most respectfully beg your Royal Highness to continue your gracious favor toward me, and to be assured that there is nothing I so much desire as to employ myself more worthily in your service.

With the utmost fervor, Monseigneur, I subscribe myself,

Your Royal Highness's most humble and most obedient servant,

JEAN SEBASTIEN BACH.

COETHEN, 24 March, 1721."*

These concertos—"Concerts avec Plusieurs Instruments"—were intended as a gift for the Margraf's birthday in March. Nothing is known about the reception in Berlin, nor is it positively known whether they were ever played at the palace of the Margraf. "The condition of the autograph suggests that, like the parts of the *Kyrie* and *Gloria* of the B minor Mass at Dresden, it was never performed by the recipient." It was the Margraf's habit to catalogue his library. The name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos were recorded. After the death of the Margraf in 1734, Bach's score was put for sale with other manuscripts in a "job lot." Spitta thinks that Bach's concertos were probably among "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)" or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin, No. 78 in the Amalienbibliothek. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

Bach retained a copy of the score and performed the music at Cöthen by Prince Leopold's orchestra, reinforced by visiting players, before the concertos were offered elsewhere. "The first concerto is scored for two horns, an instrument just coming into vogue, of which Bach made no other use at Cöthen. His Capelle contained no horn player, and an entry in the accounts, under the date, 6 June, 1722, 'An die beyden Waldhornisten, so sich alhier hören lassen, 15 Thaler,' indicates with con-

*Translation into English by Charles Sanford Terry ("Bach: A Biography"—London, 1928).

Portraits in COLOUR

Words are really inadequate to describe the newest, exclusive creation by Bachrach—Portraits in Colour. They must be seen to be appreciated. You are invited to inspect them at any of our studios.

Bachrach 507 FIFTH AVE. Vanderbilt 7400

Photographs of Distinction

Washington Detroit Cleveland Philadelphia

TOWN HALL · · · NEW YORK

Saturday Evening, January 18

JESÚS MARÍA

SANROMÁ

Pianist

Italian Concerto	*Bach*
Kreisleriana	*Schumann*
Ballade	*Chopin*
Mazurka	*Chopin*
Scherzo	*Chopin*
Six Little Piano Pieces	*Schönberg*
Omaggi	*Malipiero*
March	*Prokofieff*
Prelude	*Prokofieff*
Polichinelle	*Villa-Lobos*
Marche Joyeuse	*Halffter*
Danza Fantástica, No. 1	*Turina*
El Puerto (from "Iberia")	*Albéniz*
Danse Rituelle du Feu	*de Falla*

STEINWAY PIANO

siderable certainty a performance of the Concerto and not improbably the first one" (C. S. Terry).

***

The first movement, in a somewhat different form, was used by Bach for the opening section—entitled a Sinfonia or Concerto—of his Whitsuntide cantata: "Ich liebe den Höchsten von ganzem Gemüthe," scored for two oboes, two horns, taille (oboe da caccia), three violins, three violas, three violoncellos, and continuo.*

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos (and double basses), until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4, "two big chords, forming what is known as a Phrygian cadence, and landing us for a moment in B major. Their purpose," thinks Fuller-Maitland, "clearly is to avoid the monotony of beginning the new movement in the same key as the old. We cannot but feel that these two chords are a poor substitute for the slow movement which, in the ordinary course of things, would have given the same relief; but even Bach may have felt the great difficulty of inventing a movement which would be a contrast to these two expressions of happiness without causing a feeling of incongruity."

To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.†

II. Allegro, G major, 12-8. The theme started by the violins in succession and close imitation, then developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

***

*At first sight it is a little startling to find that the merry opening movement is used again in the church cantata, No. 174 . . . Yet the incongruity would only be felt by those who, in the reign of Queen Victoria, made a hard and fast line between sacred and secular music." —J. A. Fuller-Maitland.

†At a concert of the Chicago Symphony Orchestra, the interpolated Adagio was the slow movement of Bach's concerto for violin in E major, which he himself arranged as a piano concerto, changing the key from E major to D major. The Adagio in the violin concerto is in C sharp minor; in the piano concerto in B minor. At the concert in Chicago, it was played in C minor.

The first performance by the Boston Symphony Orchestra in Boston was on March 9, 1907, Dr. Muck conductor. The second was on October 22, 1910, Mr. Fiedler conductor, John P. Marshall, harpsichord. The third was on May 2, 1914, Dr. Muck conductor, Mr. DeVoto pianist; Dr. Koussevitzky conducted the fourth (May 1, 1925), the fifth (January 28, 1927) and sixth (December 6, 1929) performances.

At a concert of the New York Philharmonic Society in Boston—its first concert in Boston—Gustav Mahler, the conductor, put on the programme his arrangement of movements from Suites Nos. 2 and 3, and played a "piano-harpsichord."

Symphony in B-flat major, No. 4, Op. 60, Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different

*The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

BURTON HOLMES'
ALL NEW
TRAVEL ADVENTURES
—FOR 1930—

LONDON
FRANCE
GERMANY

MEDITERRANEAN CRUISE
VENICE and NORTH ITALY

CARNEGIE HALL

SUNDAY EVENINGS
BEGINNING JAN. 12

MONDAY MATINEES
ENDING FEB. 10

PICTURED VIVIDLY

DESCRIBED DRAMATICALLY

COURSE TICKETS (5 TOURS) . . $7.50, $5.00, $4.00
SINGLE TOURS . . . . $2.00, $1.50, $1.00 and 50c.

character. The symphony was probably planned and composed in the summer of 1806. In September, 1806, Beethoven, writing to Breitkopf and Härtel spoke of a "new" symphony he wished to publish.

After the performance of the "Eroica," Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th, Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik, and he visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some, therefore, account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth —his betrothal." We do not see the force of this reasoning.†

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4ta 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorf, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music; he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which Beethoven said that he had been obliged to sell the symphony which he had composed for him, and also another,—these were probably the Fifth and the Sixth,—but that the count would receive soon the one intended for him. The Fifth and Sixth were

*See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890); Prod'homme's "Symphonies de Beethoven" (Paris, 1906), and particularly O. G. Sonneck's remarkable study "The Riddle of the Immortal Beloved; a Supplement to Thayer's Life of Beethoven" (large octavo, 67 pp. New York, 1927).

†"In the last months of 1806, after the visit to the Brunswicks, the placid and serene Fourth Symphony—the most perfect in form of them all—and the noble Violin Concerto; in 1807, the Mass in C, and the C minor Symphony . . . are such the works of a melancholy, gloomy temperament, or of a forlorn, sentimental lover, sighing like a furnace and making 'a woeful ballad to his mistress' eyebrow?'"—THAYER-KREHBIEL, "Life of Beethoven."

dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorf at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus und der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The first performance in Boston was probably the one at a concert of the Musical Fund Society on December 8, 1849.

* * *

The separate orchestral parts of the Fourth Symphony were published in March, 1809,* by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4e

*Thayer says 1808, but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung*, April, 1809, Col. 35.

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing

PRICE $6.00 SYMPHONY HALL

Get your VICTOR RECORDS of
The Boston Symphony Orchestra
— at —
MARCONI BROS. INC.
RADIOS
SYMPHONY SERIES
— of —
The World's Greatest Music
ALBUM SETS OF RECORDS
RADIOS OF ALL MAKES
126 EAST 59th STREET
Tel. Volunteer 4026 Prompt Deliverie

Grande Simphonie en *si bémol majeur* (B dur) composée et dedidée à Mons le Comte d'Oppersdorf* par Louis van Beethoven, Op. 60. Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

An arrangement for pianoforte by Fr. Stein was published early in 1809.

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

No one has written more acutely, and with more poetic appreciation of the symphonies of Beethoven than Hector Berlioz:—

"Here Beethoven abandons wholly the ode and the elegy,"—a reference to the "Eroica" Symphony,—"to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we accept the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads other and more substantial melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, has already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. . . . This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than

*Count Franz von Oppersdorf related to many Austrian noble famlies—Lobkowitz, Lichnowsky—through blood, marriage, or friendship, was a lover of music. He maintained an orchestra in his castle, and insisted that all the officials in his employ should be able to play an orchestral instrument. His castle was near the town of Ober-Glogau, hardly a day's journey from the castle of Lichnowsky at Grätz. Prince Lichnowsky and Beethoven visited the Count in the fall of 1806. The Count's orchestra then played Beethoven's Symphony No. 2. For a long account of Beethoven's relations with the Count, see Thayer-Krehbiel's "Life of Beethoven," Volume II, pages 122-123.

C A R N E G I E H A L L

SEASON 1929-1930

Friday Evening, February 7, 1930, at 8.30

Saturday Afternoon, February 8, 1930, at 2.30

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

SOLOIST AT BOTH CONCERTS

SERGE PROKOFIEFF

Composer and Pianist

that which we experience when we read the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. . . . The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

"The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

Ferdinand Ries, writing from London in June, 1817, to Beethoven, refers to the "beautiful symphony in A-sharp" as played on the 8th "with extraordinary applause."

The first performance in Paris was by the Conservatory Orchestra, February 21, 1830. In Spain, the symphony was played with the other eight at Madrid in 1878; at Rome, on March 30, 1878; at Leningrad, Damcke heard a performance on March 13, 1853.

Prelude and Fugue . . . . . Riccardo Pick-Mangiagalli

(Born at Strakonitz, Bohemia, on July 10, 1882, of a Czech father and an Italian mother; living at Milan)

Riccardo Pick-Mangiagalli was a pupil of the Milan Conservatory, where he took lessons in composition under Vincenzo Ferroni and piano lessons of Vincenzo Appiani. He received his diploma in 1903. He gave concerts in Germany and Austria. German publishers were the first to pay attention to him, but the greater part of his music is published by Ricordi.

The first performance of the Prelude and Fugue in Boston was by the Boston Symphony Orchestra on October 11, 1929.

The list of his works includes:

Ballets: "La Berceuse"; "Il Salice d'Oro" (La Scala, Milan, 1913—it was performed for fourteen successive nights); "Il Carillon Magico" (La Scala, Milan, fall of 1918; also performed at Rome, Florence, Palermo, Varese, Bergamo); "Sumitra" (1917); "Basi e Bote," a lyric comedy in Venetian dialect, text by Arrigo Boito (Argentina Theatre, Rome, March 3, 1927—Mariano Stabile, Arlecchino; Sassone Sost, Colombina; Alessio de Paolis, Florinda; Autori as Pantaleone).

Symphonic Works: "Notturno e Rondo, Fantastico," for orchestra; Symphonic Poem, "Sortilegi" (1918) for pianoforte and orches-

tra; Ballata Sinfonica, for full orchestra; Two Preludes, for orchestra.

Chamber Music: String Quartet in G minor, Op. 18; a violin sonata, E minor, Op. 8; piano pieces; songs.

The Notturno and Rondo Fantastico were performed at Symphony Hall, Boston, on January 7, 1921, by La Scala Orchestra, conducted by Arturo Toscanini.

Interlude from "Intermezzo: Bürgerliche Komödie mit Simfonischen Zwischenspielen" (Domestic Comedy with Symphonic Interludes) . . . . . Richard Strauss

(Born at Munich on June 11, 1864; now living at Vienna)

"Intermezzo" was produced at the Dresden Opera House on November 4, 1924. Strauss first entrusted the writing of the libretto to Hofmannsthal, later to Hermann Bahr, the dramatist, known in the United States by his play, "The Concert"; but neither pleased him. Then he wrote the libretto himself, with help from Max Reinhardt.

The first performance of this "Interlude" in Boston was by the Boston Symphony Orchestra on October 18, 1929.

* * *

Dr. Rudolf Felber of Vienna wrote the preliminary history of this opera and told the story of the action:

"At the time when Richard Strauss was court conductor in Berlin, a letter came to his house one day during his absence, in which a 'bar-lady' asked him for the two tickets he had promised her for the next performance at the opera. Frau Strauss, a lady of very choleric temperament, reacted promptly upon this, by entering on a suit for divorce, of which the unfaithful husband was at once notified by telegraph. By the same means Strauss—who at most pursues unlicensed paths only on music paper—avowed his innocence without, however, being believed by his wife. When at last, convinced of the seriousness of the situation, he hastened home full of anxiety, the matrimonial sky had already cleared, as one of his colleagues, the legitimate addressee of the letter, had explained the misunderstanding and delivered up his guilty-innocent self to the anger of Frau Strauss.

"When the curtain rises we see Court Conductor Robert Storch occupied with the final preparatons for a journey, while as a parting gift his wife hurls some sweet remarks at him, such as that he is not her equal in family; that he is only a plebeian, and that—the very acme of contempt—he is only a music-maker. Finally, after strict injunctions for the journey, he is graciously dismissed with his bottle of milk and his medicine chest. Upon easing her mind to her maid by accusing her husband of diverse failings, she ends by saying

All applications for advertising space in this programme should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

that his predilection for a nomadic life seems to indicate that he has Jewish blood in his veins. Then she dons her outdoor wraps and goes to seek calm for her disturbed nerves at the skating rink. There she becomes acquainted with the young Baron Lummer, who afterward, at a visit to her in the course of by no means unexciting events, tries to persuade her to lend him 1,000 marks—prewar marks, be it noted. Already disturbed at this, it is high time for the bar-lady's letter to arrive at the house. Hereupon boundless indignation, entrance upon the suit for divorce, and then a touching finale scene, the sorrowing wife weeping at the bedside of the eight-year-old son.

"The second act opens with a card party at which Frau Storch's virtues and vices are discussed. Conductor Storch, entering, dilates on her virtues only, and at this moment he receives as reward the letter notifying him of her suit for divorce. Storch disappears and is later seen wandering disconsolately about in a park, where he meets Conductor Stroh, who explains the mistake and promises to make matters clear to Frau Storch. Finally Storch returns to his wife, who, however, is not ready to make peace at once, but allows him to remain for a while in anxiety as to the outcome. At this he flies into such a rage that she is impressed (see analogous scene between the dyer Barak and his wife in 'The Woman Without a Shadow')* and vows to be kindness itself to him ever afterward."

At Dresden, Correck took the part of Storch; Lotte Lehmann, borrowed from the Vienna State Opera, that of the wife. Fritz Busch conducted.

"In 'Intermezzo,' Strauss has so subordinated his orchestra that there is no hindrance to the dialogue, which runs on in the natural style of everyday life, and is not only heard but understood.

"The lyric element, the spiritual presentation of the action, lies chiefly with the orchestra between acts; the singer is given opportunity for fuller expression in the two closing scenes in the first and second acts. Strauss is particularly insistent as to the driving power of the consonant to pierce through a polyphonic and indiscreet orchestra. The director begged in the study of 'Intermezzo' that special attention be paid to the transition from the spoken, half-spoken, and sung words, that the changes between the spoken, prose, the secco-recitativo, the recitativo accompagnato, and the bel canto be minutely observed. In the distribution of the parts, Strauss allowed no pretensions from the prima donna or the baritone. In 'Intermezzo' there are no opera heroes, but real men; elocution is essential to the presentation of a modern conversation piece."—*New York Times*, November 23, 1924.

BOLERO . . . . . JOSEPH MAURICE RAVEL.

(Born at Ciboure (Basses Pyrénées) France, on March 7, 1875; living at Montfort-l'Amaury and Paris)

For notes see page 20.

*"Die Frau ohne Schatten" was produced at Vienna in 1919.

MUSICAL INSTRUCTION

PERFECT PRACTISE PERIODS
PREPARE PERFECT PERFORMANCES

ANTOINETTE HALL-WHYTOCK. A.A.G.O.
ACCOMPANIST and COACH

205 West 57th St., Wednesdays
Circle 5420

Personal address, St. Ann's Church
Sayville, Long Island, Tel. 516

Teachers and Professionals: For space in this program, consult me.

TEACHER *of* SINGING
Director
Radio Programme Service
of America
Auditions Daily
12-2. Saturdays 2 - 4 p.m.

Bernhard Steinberg

GRAND OPERA and
CONCERT BARITONE

who received high praise from American and European critics

ENGAGEMENTS ASSURED

For Musical Comedy, Radio Hours and Concerts to Pupils who Qualify

Studio: 32 METROPOLITAN OPERA HOUSE 1425 BROADWAY Tel. Longacre 5913

The Longy School of Music
announces a new member of its faculty
FREDERIC TILLOTSON
Teacher of the Pianoforte

Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer

The Longy School is now using exclusively the
Catalogue sent upon request **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

EDWARD SCHUBERTH & COMPANY
Importers, Music Publishers and Dealers, 11 East 22nd Street, New York
PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig
Cotta Edition, Stuttgart
Practical Pianoforte School
Banks & Co., York
Gould & Bolttler, London
Forsyth Bros., Ltd., London
Beal, Stuttard & Co., London
Joseph Williams, Ltd., London
J. B. Cramer & Co., London
Cary & Co., London
F. Hofmeister,-Germer Works, Leipzig
Bach Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON
Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston
NEW YORK 902 Steinway Hall
BOSTON (Thursdays only) 26 Steinert Hall
Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Studio: TRINITY COURT
175 DARTMOUTH STREET BOSTON
(Kenmore 8431)

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS
Steinway Hall
New York City
STUDIO
Pierce Building
Copley Square, Boston

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . BOSTON
Telephone Hubbard 6677

THEO. VAN YORX *TENOR*
Special attention to the speaking and singing voice in relation to the motion picture art.
Studio. 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792
If no answer ring Susquehanna 4500.

THE LONELY TASK

Every art, every science, has its passionate seekers of perfection—men consecrated to the lonely task. An achievement far beyond the understanding of the crowd is the goal toward which their whole endeavor is shaped. They will never be known of the multitude. They do not desire it. Their message is for the few.

It is not incongruous to say that the Mason & Hamlin Piano is the product of just such devotion to an ideal. Back of this thing of wood and wire and ivory is a concept of art as pure and lofty as has been brought to the creation of any other masterpiece. But entire understanding of this is possible only to the few. The exquisite secret is fully told only to the true musician's ear—when the keys of the Mason & Hamlin speak under his delighted fingers.

It is obvious that the makers of the Mason & Hamlin must make fewer pianos than other manufacturers. The price of the Mason & Hamlin is, of necessity, higher than that of any other piano. Few, therefore, will ever possess this supreme instrument. But in the patronage of these few, whose selection is based on their own sure knowledge, and appreciation, the makers of the Mason & Hamlin find their reward.

Mason & Hamlin

BOSTON · NEW YORK

$1,650 *to* $3,000 *Period Models to* $22,500

An initial payment of 10% will place a Mason & Hamlin in your home. Salons in principal cities

AMPICO HALL, 584 FIFTH AVENUE

CARNEGIE HALL . . . . NEW YORK

Friday Evening, February 7, at 8.30

Saturday Afternoon, February 8, at 2.30

BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON

1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

CARNEGIE HALL - - - NEW YORK

Fourty-fourth Season in New York

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programmes of the

THIRD CONCERT

FRIDAY EVENING, FEBRUARY 7, at 8.30

AND THE

THIRD MATINEE

SATURDAY AFTERNOON, FEBRUARY 8, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

For so fine a piano the cost is surprisingly small

THE MAKING of a fine piano, as of any other fine thing, involves certain fixed costs. If these costs are reduced beyond a certain point, the product ceases to be fine. . . . Yet more than 70 years' experience in the manufacture of the best pianos has taught Steinway & Sons how to reduce these costs to the safest possible minimum. To them is added a modest profit, and the result is the market price—so moderate that it is a pleasant surprise to those who are already familiar with the incomparable tone and durability of Steinway pianos. There are many styles and prices. Make your visit to the nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1550 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

BETTY SCHUSTER in "Candle Light"

A FUR COAT *by* SHAYNE

To the natural loveliness of your Shayne fur is added the satisfaction of a label which politely indicates that your purchase was *not* impelled by a cut price, a reduction or any other form of so-called "sale".

C. C. SHAYNE & CO.

STRICTLY RELIABLE FURS

126 West 42nd Street , New York

Established 1865 , *Still Under Same Ownership*

CARNEGIE HALL . . . . . NEW YORK

Forty-fourth Season in New York

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

THIRD CONCERT

FRIDAY EVENING, FEBRUARY 7

AT 8.30

PROGRAMME

Mozart . . . . . Eine Kleine Nachtmusik (K. No. 525)

I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.

Prokofieff . . . . . Scythian Suite, Op. 20

I. The adoration of Veles and Ala.
II. The Enemy God and the Dance of the Black Spirits.
III. Night.
IV. The Glorious Departure of Lolly and the Procession of the Sun.

Prokofieff . . Second Piano Concerto in G minor, Op. 16

I. Andantino: Allegretto.
II. Scherzo.
III. Intermezzo.
IV. Finale.

DeFalla . . . Three Dances from "El Sombrero de Tres Picos," Ballet

a. The Neighbors.
b. Dance of the Miller.
c. Final Dance.

SOLOIST

SERGE PROKOFIEFF

STEINWAY PIANO USED

There will be an intermission of ten minutes after Prokofieff's Scythian Suite

---

The music of these programmes is available at the 58th Street Library

The RAYMOND-WHITCOMB SPRING CRUISE *to the* MEDITERRANEAN *includes a trip inland to Carcassonne, best preserved and most romantic of all walled towns.*

The Mediterranean in Spring

EXPERIENCED travelers who know the Mediterranean come in Spring — when the skies are bright and the sun is warm and the fascinating cities on the African and European shores are at their best.

Every year there is a RAYMOND-WHITCOMB MEDITERRANEAN CRUISE in the Spring. It is always popular among discerning travelers . . . for some as a complete cruise, for others as an entertaining voyage to Europe. This year it visits the *Riviera, Naples* and *Venice;* it has a day at *Algiers* and another at *Tunis.* There are inland trips to gay *Seville* and romantic *Carcassonne;* and calls at quaint *Cattaro* and historic *Ragusa* on the rugged Dalmatian Coast. Three of the famous Mediterranean islands are on the route — *Sicily* (where there will be visits to *Palermo* and *Monreale, Messina* and *Taormina*); *Malta,* with the ancient walled city of *Valetta;* and *Majorca* with sunny *Palma.*

Sailing April 8, on the S. S. "Carinthia." Rates, $725 and up, including return passage any time this year.

Six weeks from New York to New York. Three weeks from New York to Naples, arriving there for the lovely Italian Spring. Four weeks from New York to Venice, which is a very convenient starting point for Oberammergau and the famous Passion Play.

Send for the booklet — "MEDITERRANEAN SPRING CRUISE"

RAYMOND & WHITCOMB COMPANY

670 FIFTH AVENUE, Telephone Volunteer 3400

225 FIFTH AVENUE, Telephone Ashland 9530

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) . . . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

"Serenade" and "aubade" are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of someone toward daybreak, *quod sub alban;* yet the aubade is often called serenade, even when the concert is in the morning: witness the morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany. They were composed of vocal music or instrumental; sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets.

NEW VOLUMES IN
THE POCKET MUSIC STUDENT SERIES

FUNDAMENTALS OF VOICE TRAINING
By D. A. CLIPPINGER

HOW A DEPENDABLE PIANO TECHNIC WAS WON
By HARRIETTE BROWER

ORNAMENTS IN CLASSICAL AND MODERN MUSIC
By CLARENCE G. HAMILTON

CLEARCUT SPEECH IN SONG
By CLARA KATHLEEN ROGERS

THE AMBITIOUS LISTENER
By LEO R. LEWIS

MASTERPIECES OF MUSIC
By LEO R. LEWIS
The music that illustrates THE AMBITIOUS LISTENER

Price, each volume, 60 cents

OLIVER DITSON COMPANY

179 Tremont St., Boston — 10 East 34th St., New York

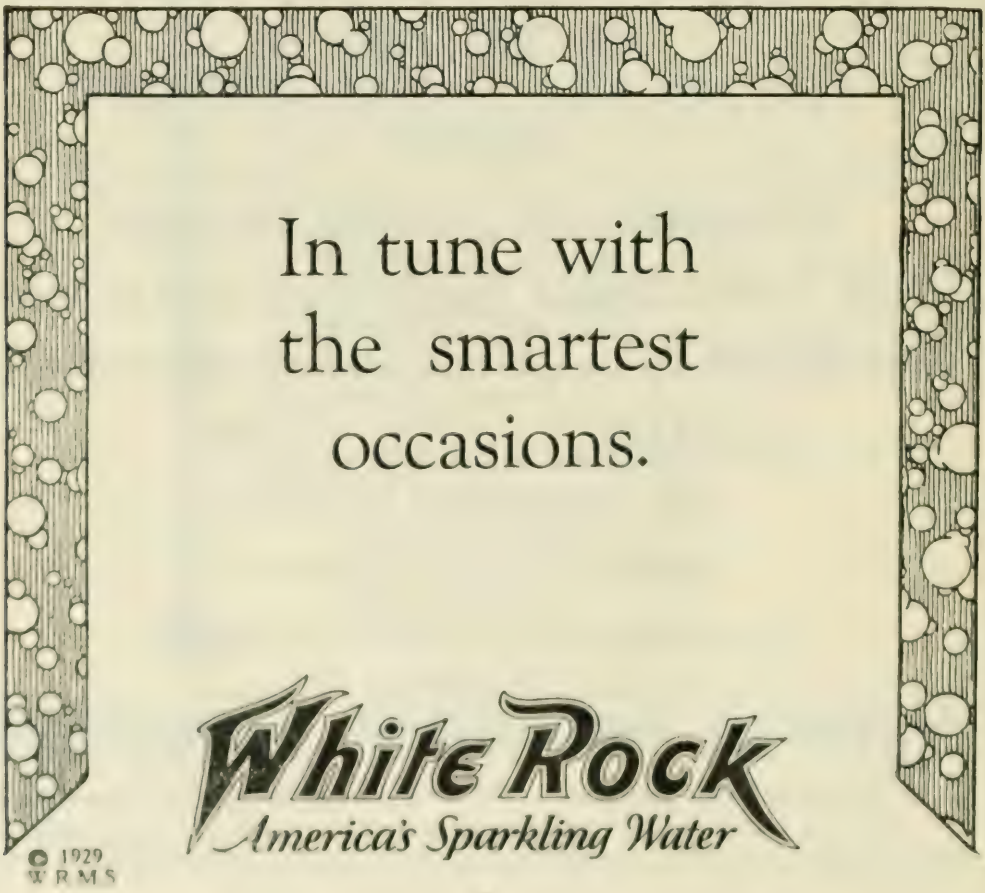
Founded 1783 — Established 1835 — Incorporated 1889

There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence, "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urban, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets*.

In the eighteenth century* nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park. In cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there

*Even in the sixteenth century, princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women. What was the composition of this orchestra? Were wind instruments included? Lord Julian, at the Court of Urbino, would have a woman use only instruments of music that were suitable to her: "Imagin with your selfe what an unsightly matter it were to see a woman play upon a tabour or drumm, or blowe in a flute or trompet, or anye like instrumente: and this bicause the boisterousnesse of them doeth both cover and take away that sweete mildenes which setteth so forth everie deede that a woman doeth."—Sir Thomas Hoby's translation of Castiglione's "Il Libro del Cortigiano."



Your Home Can Hold These Countless Hours of The Greatest Music

MENDELSSOHN'S "SCOTCH" SYMPHONY This most melodious work, inspired by Mendelssohn's visit in 1829 to Holyrood Castle, is given a superb reading by Felix Weingartner and the Royal Philharmonic Orchestra. In 8 parts, $6.00 with album.

Ask for Columbia Masterworks Set No. 126

GRIEG Grieg's third *Violin Concerts, in C Minor,* Op. 45, is considered by many critics the noblest of his scores. The Columbia recording of it by Toscha Seidel and Arthur Loesser is a delight. Recorded in 6 parts, $4.50 with album.

Ask for Columbia Masterworks Set No. 127

Puccini's Most Popular Opera

MADAM BUTTERFLY

Recorded by Columbia in 28 parts, Two Albums Sung in Italian

By Eminent Operatic Artists of Italy, with Chorus of La Scala Theatre and Milan Symphony Orchestra, under direction of Cav. Lorenzo Molajoli.
This poignantly beautiful work has been given an interpretation on Columbia Records that set this issue apart as one of the major achievements in the recording of Opera.

Ask for Columbia Operatic Series. No. 4

Stravinsky's Great Ballet

LE SACRE DU PRINTEMPS

CONDUCTED BY THE COMPOSER IS NOW AVAILABLE
COLUMBIA MASTERWORKS SET NO. 129, $10 WITH ALBUM

"Magic Columbia *Notes"*

Columbia Phonograph Company

1819 Broadway New York City

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

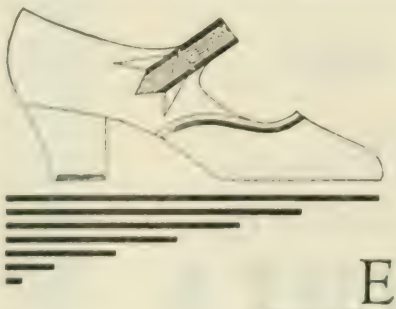
Viva-tonal Recording — The Records without Scratch

*Reg. U.S. Pat. Off.

was the *cassazione,* or cassation, from the Latin *cassatio.* This species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Minuettos.* The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

The Serenade, Notturno, Cassation, and Divertimento differed from the older Suite in that all the movements were not in the same key, and the older dance forms—gavotte, sarabande, passacaglia, courante, bourrée, gigue, etc.—seldom appeared in them. "It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length of some Serenades be accounted for. We find no instance of concert compositions of such length in other forms in Mozart's and Haydn's day."

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse.* . . . No melody is so small, no piece so great



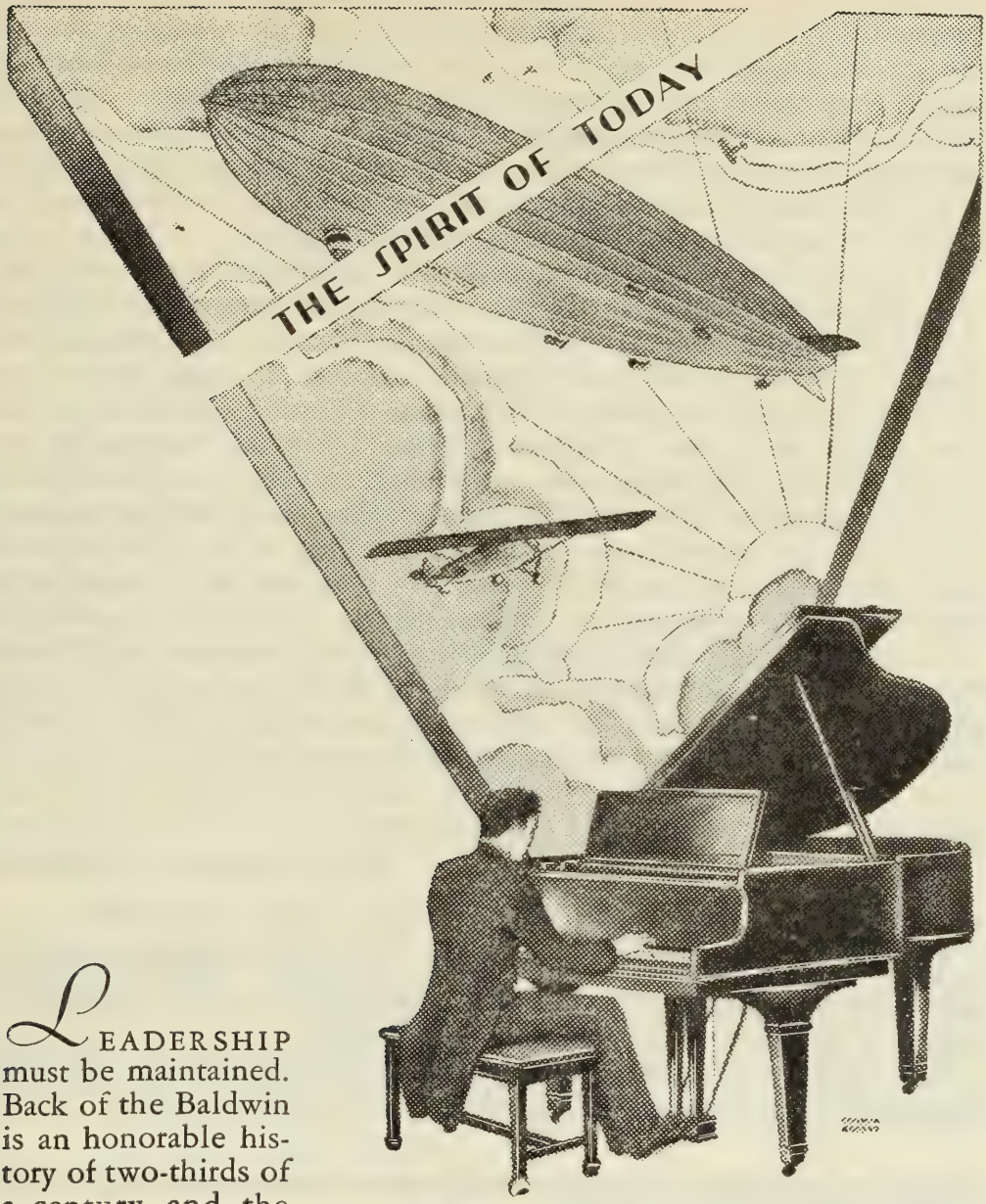
Exact Fitting

EVERY line and curve of your foot will be fitted by a corresponding part of the Cantilever Shoe. You will appreciate the exactness of the fit at the arch, the heel, the ankle and the toes. Combined with the famous Cantilever flexible arch, such a fit assures perfect comfort.

CANTILEVER SHOE SHOPS

14 West 40th Street, New York (By the Library)

14 Hanover Place, Brooklyn (Just off Fulton St.)



Baldwin

Choose Your Piano As The Artists Do

LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present — embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

BALDWIN PIANO COMPANY

20 EAST 54TH STREET **NEW YORK CITY**

that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. Volkmann planned his three serenades for concert-hall use. Brahms applied the term "serenade" to his Op. 11 and Op. 16, which were published in 1860, but Hans Volkman in his biography of Robert Volkmann (Leipsic, 1903) says that the latter did not know these works of Brahms when he composed his own serenades. Those of Brahms are more in the symphonic manner; while the purpose of Volkmann was perhaps to write music that would satisfy the dictum of the talker reported by Athenæus: "Music softens moroseness of temper; first dissipates sadness, and produces affability and a sort of gentlemen-like joy." Yet Volkmann's third Serenade begins in doleful dumps.

Scythian Suite, "Ala and Lolli," Op. 20

Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This Suite was composed in 1914. The first performance was at the Imperial Maryinski Theatre, Petrograd (now Leningrad) on January 29, 1916. The composer conducted.

The first performance in the United States was by the Chicago Symphony Orchestra at Chicago on December 6, 1918. The first

The David Mannes Music School

157 East Seventy-fourth Street, New York

VOCAL DEPARTMENT

FRANK BIBB

ADRIENNE REMENYI VON ENDE

with

OTTILIE SCHILLIG

Steinway Piano

performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 24, 1924; there was a second performance on March 2, 1928.

The Suite is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, eight horns, four trumpets, four trombones, bass tuba, kettledrums, bass drum, side drum, tambourine, cymbals, triangle, celesta, xylophone, bells, two harps, pianoforte, and strings.

The four movements have this programme:

I. Invocation to Veles and Ala. Allegro feroce, 4-4 time. The music describes an invocation to the sun, worshipped by the Scythians as their highest deity, named Veles. This invocation is followed by the sacrifice to the beloved idol, Ala, the daughter of Veles.

II. The Evil-God and dance of the pagan monsters. Allegro sostenuto, 4-4 time. The Evil-God summons the seven pagan monsters from their subterranean realms and, surrounded by them, dances a delirious dance.

III. Night. Andantino, 4-4 time. The Evil-God comes to Ala in the darkness. Great harm befalls her. The moon rays fall upon Ala, and the moon-maidens descend to bring her consolation.

IV. Lolli's pursuit of the Evil-God and the sunrise. Tempestuoso, 4-4 time. Lolli, a Scythian hero, went forth to save Ala. He fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the sun-god rises with the passing of night and smites the evil deity. With the description of the sunrise the Suite comes to an end.

Scythia is a name that has been applied to different countries at different times. The Scythia described by Herodotus comprised the southeastern parts of Europe between the Carpathian Mountains and the River Tanaïs (now Don). Herodotus gives a graphic and singularly interesting account of these wild, barbaric nomads in the fourth book of his history. We are interested here only with what he has to say about their religion:

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES

"They propitiate the following gods only: Vesta, most of all; then Jupiter, deeming the Earth to be the wife of Jupiter; after these, Apollo, and Venus Urania, and Hercules and Mars. All the Scythians acknowledge these, but those who are called Royal Scythians sacrifice also to Neptune. Vesta in the Scythian language is named Tabiti; Jupiter is, in my opinion, very rightly called Papaeus; the Earth, Apia; Apollo, Oetosyrus; Venus Urania, Artimposa; and Neptune, Thamimasadas. They are not accustomed to erect images, altars, and temples, except to Mars; to him they are accustomed." Then follows a minute description of the manner in which they sacrificed cattle and enemies taken prisoners, the latter to Mars. "Swine they never use, nor suffer them to be reared in their country."

∴

These compositions by Prokofieff have been performed by the Boston Symphony Orchestra in Boston:

1922. March 3, Song Without Words (Nina Koshetz, singer; Mr. Monteux, conductor).

1924. October 24, Scythian Suite (Dr. Koussevitzky, conductor).

1925. April 24, Violin Concerto (Richard Burgin, violinist). (First performance in the United States.)

1926. January 29, Third piano concerto (Mr. Prokofieff, pianist). April 23, "Sept, ils sont sept," Incantation for tenor (Charles Stratton), chorus (rehearsed by Malcolm Lang), and orchestra. Two performances in the concert. October 8, Suite from the ballet "Chout." November 12, Suite from the opera "The Love for Three Oranges."

1927. January 28, Classical Symphony. March 4, "Sept, ils sont sept," (Mr. Stratton, tenor; Cecilia chorus). April 1, Classical Symphony. October 21, Suite from the ballet, "Le Pas d'Acier."

1928. March 2, Scythian Suite. October 26, Classical Symphony. December 14, Violin Concerto (Lea Luboschutz, violinist).

SCHIRMER 3 East 43rd Street

MUSIC

Classic and Popular
American and Foreign

Telephone Your Order
Murray Hill 8100

Concerto No. 2, G minor, for Pianoforte and Orchestra

Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This concerto, composed in the spring of 1913, was played in August of that year by Mr. Prokofieff at one of the famous concerts at Pavlovsk near Leningrad. There were several performances after that, with the composer pianist at the symphony concerts at Leningrad; there was also one in 1915 at an Augusteo concert in Rome, directed by Mr. Molinari.

The manuscript score was left in Leningrad when Prokofieff came to the United States in 1918, and was lost with the orchestral parts with other manuscripts when his apartment was confiscated by the decree of the Soviet Government. Sketches of the piano part were saved. They were taken away by the composer's mother in 1921. From these sketches, Mr. Prokofieff in 1923 remade the concerto as it now stands.

The new version differs greatly from the original. While the composer endeavored to leave intact the thematic material and the form of the original version, he at the same time wished to avail himself of the technical resources acquired by him during the ten years that stood between the two versions.

This information and the notes that follow are taken from the programme book of the Koussevitzky concert in Paris when the concerto was performed for the first time in that city on May 8, 1924.

I. Andantino—Allegretto—Andantino. The movement begins with the announcement of the first theme, to which is opposed a second episode of a faster pace in A minor. The piano enters solo in a technically complicated cadenza, with a repetition of the first episode in the first part.

II. Scherzo. This Scherzo is in the nature of a moto perpetuo in sixteenth notes by the two hands in the interval of an octave, while the orchestral accompaniment furnishes a background.

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee *part of the coffee bean*

III. Intermezzo. This movement, moderato, is conceived in a strictly classical form.

IV. Finale. After measures in quick movement, the first subject is given to the piano. The second is of a calmer, more cantabile nature—piano solo at first—followed by several canons for piano and orchestra. Later the two themes are joined, the piano playing one, the orchestra the other. There is a short coda based chiefly upon the first subject.

Three Dances taken from the Ballet "The Three-cornered Hat" ("El Sombrero de Tres Picos") . . . . Manuel de Falla

(Born at Cadiz, November 23, 1877; now living at Grenada)

I. The Neighbors. II. The Miller's Dance. III. Final Dance.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, xylophone, tam-tam castanets, celesta, harp, piano, and the usual strings.

"When the Russian Ballet visited Spain, Serge de Diaghilev was so much interested in the work of de Falla that he commissioned him to write a ballet on the subject of Alarcón's novel, 'El Sombrero de Tres Picos.' "*

*Don Antonio Pedro de Alarcón (1833–91) based this famous story, which was first entitled "El Corregidor y la Molinera" ("The Corregidor and the Miller's Wife") on an old Spanish tale which he heard in his youth. In the summer of 1874 he was asked to write a story for a Cuban weekly; but a friend persuaded him to publish it in the *Revista Europea,* Madrid. It appeared in book form a month later, and met with great success. It has been translated into at least seven languages. Librettos for these operas have been derived from it: "Der Corregidor," by Hugo Wolf (Mannheim, June 7, 1896); "Margitta," by Erik Meyer-Helmund (Magdeburg, 1889); "Der Richter von Grenada," by Richard von Perger (Cologne, 1889); "Die Lachtaune," by Eugen Taund (Vienna, 1895).

Telephone Pennsylvania 2634

Esperanza Garrigue

Art of Singing

Recommended by

Adelina Patti, Enrico Caruso, W. J. Henderson

"You have my permission to quote me anywhere at any time as saying that I know that you understand voice placing, and I'll back my belief, as heretofore, by sending you pupils." *W. J. HENDERSON*

Studio:

Metropolitan Opera House

1425 BROADWAY, N.Y.

This ballet "The Three-cornered Hat" was performed for the first time on any stage by the Russian Ballet at the Alhambra, London, on July 23, 1919. The scenario was arranged by Martinez Sierra; the stage settings and costumes were designed by Pablo Picasso. The Miller, Léonide Massine; the Corregidor, Léon Woisikovsky; the Miller's Wife, Thamar Karsavina; the Corregidor's Wife, Miss Grantzeva; the Dandy, Stanislas Idzikovsky; the Singer, Zoia Rosovsky. Ernest Ansermet conducted.

Joaquin Turina says (*The Chesterian,* May, 1920) that the first version of "The Three-cornered Hat" was produced at the Eslava Theatre, Madrid, under the title of "El Corregidor y la Molinera." Turina was then conducting this theatre's orchestra. The "pantomime" of de Falla was accompanied by only seventeen players. "The composer was confronted with one great difficulty, and that was to follow musically the action of the play without spoiling the unity of his score. The music therefore continually reflected a certain anxiety on the composer's part, as if he were trying to disentangle himself, so to speak, from the external network. The transformation of the 'pantomime' into a ballet at once cleared away all these difficulties. This is quite natural, for in the new version the action became reduced to a strictly indispensable minimum, and the dances became predominant, those already existing being considerably amplified."

Turina finds the Miller's Dance the most interesting, "because of its typically Andalusian character, its fascinating rhythm which is like an affirmation of southern art, and its Moorish character." In the Final Dance the jota and the folk theme called *vito* are introduced.

The *Daily Telegraph* (July 24, 1919) said of the ballet:—

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—chorographically. But that is only another way of saying that M. Massine and Madame Karsavina, who

VISIT RUSSIA

SEE

LENINGRAD MOSCOW KIEV

THE VOLGA CAUCASUS CRIMEA

Individual Tours and Group Excursions to
All Parts of the Soviet Union

All Expense Tours $320 up Free Soviet Visas

Sailings Weekly. Free Stopovers in Western Europe
Write for Booklet: WHAT NAPOLEON DIDN'T SEE

AMERICAN-RUSSIAN TRAVEL AGENCY, Inc.
100 Fifth Avenue Tel. Chelsea 4477 and 5124. New York City

enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and—curtain!"

* * *

De Falla has been represented at concerts of the Boston Symphony Orchestra in Boston as follows:

1921. December 30, Three Dances from "The Three-Cornered Hat." Mr. Monteux, conductor.

1924. March 28, "Nights in the Gardens of Spain" (Heinrich Gebhard, pianist). Mr. Monteux, conductor. October 17, 1924, "El Amor Brujo" (piano, Mr. Sanromá). Dr. Koussevitzky, conductor.

1926. March 5, "Three Dances" from the "Three-Cornered Hat." Dr. Koussevitzky, conductor. December 31, Concerto for harpsichord (Wanda Landowska), flute, oboe, clarinet, violin, violoncello. Dr. Koussevitzky, conductor.

1927. October 14, "El Amor Brujo."

1929. January 18, Three Dances from "The Three-Cornered Hat."

* * *

De Falla studied harmony with Alejandro Odero and Enrique Broca. Going to Madrid, he took pianoforte lessons of José Trigo and studied composition with Felipe Pedrell. Before De Falla was fourteen, the Madrid Academy of Music awarded him the first prize

(Frank) La Forge - (Ernesto) Berúmen Studios
VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary
14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

for pianoforte-playing. Between 1890 and 1904 he was busy as a virtuoso and a composer. About 1900 he wrote light music for the theatre. Having received in 1905, for his opera "La Vida breve," the award offered by the Spanish Academy of Fine Arts, he was enabled to live and compose a little more comfortably. In 1907, going to Paris, he was befriended by Debussy and Dukas. At that time his only published works were Quatres Pièces Espagnoles: Aragonesa, Cubana, Montañesa, and Andaluza for the pianoforte; and three songs: Les Colombes, Chinoiserie, and Seguidille* (words by Gautier. He made his début in Paris as a pianist in 1910. The next year he played in London. In 1905 his opera "La Vida breve" won a prize in Madrid. The opera "La Vida breve" was produced at Nice on April 1, 1913. An American Lillian Grenville,† took the part of Salud.‡ This opera was given at Madrid on November 14, 1914. De Falla returned to Spain when the World War broke out. His second work for the stage, an opera, "El Amor Brujo," was suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, 'semi-Abrabian' in style. Pastera Imperio, too, has used this music for her dances."

"Noches en los Jardines de España: En el Generalife, Danse Lejana, and En los Jardines de la Sierra de Córdoba," a suite of

*Sung here by Mme. Eva Gauthier, March 21, 1920.—P.H.

†"Lillian Grenville" (Katherine Goertner), was born in New York on December 23, 1884, educated at a convent in Montreal, and went to Paris in 1901, where she studied singing. She made her first appearance in opera at Nice as Juliet on February 15, 1906, having sung at the San Carlo, Naples, the Monnaie, Brussels, Lisbon, Genoa, Milan, and elsewhere. She was a member of the Chicago Opera Company (1910–11), taking the parts of Mimi, Tosca, Marguerite. She "created" leading parts in "Laura," "Fortunio," "Marcella," "Quo Vadis," "L'Auberge Rouge," and Herbert's "Natoma." Her birthday is also given as November 20, 1888.

‡This opera in two acts and four scenes was heard at a public rehearsal at the Opéra-Comique, Paris, on December 30, 1913, also on January 6, 1914, and in March, 1928. Paul Milliet translated Carlos Fernandez Shaw's libretto. The opera was warmly praised by the critics. Salud, Mme. Carré; La Grandmère, Mlle. Brohly; Carmela, Mlle. Syril; Paco, Francell; L'Oncle Sarvaor, Vieuille. Ruhlmann conducted. One of the critics said that De Falla had been in Spain a pupil of Albeniz. The opera at this theatre was performed publicly for the first time on January 6, 1914. There were eight performances that season. The opera was produced at the Metropolitan, New York, on March 6, 1926.

Mr. Alfred Edward Freckelton, teacher of the piano, desires to call to your attention his inauguration of Group Lessons in response to the growing demand for instruction of this type.

Each group will consist of three students of practically equal ability. All will study the same material and each will receive an equal amount of individual attention. The period will be of one hour duration.

Mr. Freckelton is assured that this innovation will be welcomed by those who desire expert and artistic instruction but feel unable to meet the necesssarily high fees required for private instruction, and by those who appreciate the returns received from the competitive spirit developed by such lessons.

Mr. Freckelton will gladly send to you full information in regard to these group lessons. He will of course continue his work with individual students.

STEINWAY HALL
113 WEST 57th STREET
New York

Residence
214 ARLINGTON AVENUE
Brooklyn, N. Y.

Night Pieces, was first performed in 1916 at Madrid. "The thematic material is built, as in 'La Vida breve' or in 'El Amor Brujo' on rhythms, modes, cadences, or forms inspired by but never borrowed from Andalusian folk-song."*

De Falla and his pupil, Rosa Garcia Ascott, played in Paris, on June 3, 1920, his transcription of "Night in Spanish Gardens" for two pianofortes. On May 29, 1920, in Paris, Mme. Madeleine Greslé sang in Spanish "Seven Spanish Folk-Songs" arranged by De Falla, who accompanied her. De Falla's puppet play, "El Retablo de Maese Pedro" was performed (privately) at Paris on June 25, 1923; in New York by the League of Composers on December 29, 1925, at Town Hall, with puppets designed by Remo Bufano. His Concerto for harpsichord (or piano), flute, oboe, clarinet, violin, and violoncello, was performed for the first time at the De Falla Festival held at Barcelona on November 5, 1926. Wanda Landowska played the harpsichord.

He wrote for the guitar "Homenaje" "(Homage") for the "Tombeau de Claude Debussy." This piece, which is also transcribed for the piano, was published in 1921.

The second book of his songs includes "El Paño moruno," "Seguidilla murciana," "Asturiana," "Jotó," "Nana," "Canción," "Polo." De Falla lives on the Alhambra Mount in Grenada. Joaquin Turina described him in 1920: "Manuel de Falla, with his almost ascetic features, his large forehead, and bright eyes like two glowing embers, might almost be taken for an anchorite. His gentle bearing and invariably courteous manner do not conceal the inflexibility of his ideas, the strength of his principles, and a certain tenacity of purpose."

An elaborate study of De Falla and his composition by Edgar Istel was published in the *Musical Quarterly* (New York) of October, 1926.

*Fragments from "El Amor Brujo" ("Love, the Wizard"), "Danza del fin del dia" for pianoforte, and a song for low voice, "Cancion del amor dolido," have been published. An orchestral suite from the ballet was announced in London for performance on November 23, 1921.

Portraits in COLOUR

Words are really inadequate to describe the newest, exclusive creation by Bachrach—Portraits in Colour. They must be seen to be appreciated. You are invited to inspect them at any of our studios.

Bachrach 507 FIFTH AVE. Vanderbilt 7400

Photographs of Distinction Washington Detroit Cleveland Philadelphia

SYMPHONY HALL, Boston March 21, 22, 23, 24, 25, 26

BRAHMS FESTIVAL

By the

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY
Conductor

Assisted by the

HARVARD and RADCLIFFE CHORUSES

Dr. ARCHIBALD T. DAVISON and G. WALLACE WOODWORTH,
Conductors

ARTUR SCHNABEL
Piano

JEANNETTE VREELAND
Soprano

MARGARET MATZENAUER
Mezzo-Soprano

FRAZER GANGE
Baritone

BURGIN STRING QUARTET

The Festival Programmes will include:

Orchestral Music—The four Symphonies, the two Pianoforte Concertos, the Academic Festival Overture, and the Variations on a Theme by Haydn.

Choral Music—"A German Requiem," "A Song of Destiny," "Liebeslieder" Waltzes, the Rhapsody for Alto with Male Chorus.

Chamber Music—Violin Sonata, Music for Pianoforte solo, and the Piano Quintet in F minor, and Songs (by Mme. Matzenauer).

Tickets for the four extra concerts (March 23-26) are now available by means of the Automatic Subscription Board in Symphony Hall, or by Mail Order

(The Concerts of March 21 and 22 are part of the regular Friday and Saturday series, which are already subscribed.)

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Boston
284 Boylston St.

New York City
10 West 48th St.

Phones—Bryant 6828, 6829

You Can Rely on Lewandos

THIRD MATINEE
SATURDAY AFTERNOON, FEBRUARY 8
AT 2.30

PROGRAMME

Walton . . . . . Overture, "Portsmouth Point"

Bax . . . . . Symphony No. 2 in E minor and C

I. Allegro moderato.
II. Andante.
III. Allegro feroce.

Prokofieff . . . Second Piano Concerto in G minor, Op. 16

I. Andantino: Allegretto.
II. Scherzo.
III. Intermezzo.
IV. Finale.

DeFalla . . . . Three Dances from "El Sombrero de Tres Picos," Ballet

a. The Neighbors.
b. Dance of the Miller.
c. Final Dance.

SOLOIST
SERGE PROKOFIEFF

STEINWAY PIANO USED

There will be an intermission of ten minutes after the symphony

---

The music of these programmes is available at the 58th Street Library

Overture, "Portsmouth Point" . . . William Turner Walton

(Born at Oldham, Lancashire, England, on March 29, 1902; now living in London)

This overture was performed for the first time at the third concert of the International Society for New Music on June 22, 1926, in the larger room of the Tonhall, Zurich, Switzerland. Volkmar Andrae of Zurich conducted the overture. The first performance in the United States was by the Boston Symphony Orchestra in Boston, Dr. Koussevitzky, conductor, on November 19, 1926; there was a second performance on January 3, 1930.

The programme of the Zurich concert also comprised Hindemith's Concerto for orchestra, Op. 38 (Fritz Busch, conductor); Casella's Partita for piano and orchestra (Walter Gieseking, pianist; Casella, conductor); Levy's Fifth Symphony for violin (Willem de Boer), trumpet (Ernst Södling), and orchestra (Andrae, conductor); Webern's Five Pieces for orchestra, Op. 10 (Webern, conductor); Ferroud's "Foules" for orchestra (Walther Straram, conductor); Tansman's "Dance de la Sorcière" (Gregor Fitelberg, conductor).

Mr. Walton has sent to us the following note, signed "C. L.": "The title 'Portsmouth Point' is taken from a print by the great English caricaturist Thomas Rowlandson (1756–1827), representing a quayside in the utmost confusion. The music, which is remarkable for its exuberant melodic outline and exhilarating rhythmic syncopation, is so lucid as to render analysis superfluous. The overture enjoys the distinction of being the only work chosen to represent England at the International Festival at Zurich in 1926."

Rowlandson's print was published by T. Tegg in 1814. The following quotation from "The Portsmouth Road: The Sailors' Highway," by Charles G. Harper, describes the print:

"Here, where the stone stairs lead down into the water, is Portsmouth Point. Mark it well, for from this spot have embarked countless fine fellows to serve King and country afloat. What would we not give for a moment's glimpse of 'Point' (as Portsmouth folk call it, with a brevity born of everyday use) just a hundred years ago!" (This book was first published in 1895. We quote from the second and revised edition, published in 1923 by Edwin Valentine Mitchell of Hartford, Conn.) "Fortunately, the genius of Rowlandson has preserved for us something of the appearance of Portsmouth Point at that time, when war raged over nearly all the civilized world, when wooden ships rode the waves buoyantly, when battles were the rule and peace the exception.

"The Point was in those days simply a collection of taverns* giving upon the harbor and the stairs, whence departed a continuous stream of officers and men of the navy. It was a place throbbing with life and excitement—the sailors going out and returning home; the leave-takings, the greetings, the boozing and the fighting are all shown in Rowlandson's drawing as on a stage, while the tall ships form an appropriate background, like the back-cloth of a theatrical scene. It is a scene full of humor. Sailors are leaning on their arms out of

*Rowlandson's print also shows second-hand clothing shops; a pawn shop with the sign "Moses Levy, Money lent," and cheap lodging houses.—P. H.

RICHARD COPLEY, Announcement

Society of the Friends of Music

ARTUR BODANZKY, Conductor

MECCA AUDITORIUM 133 West 55th Street

Sunday Afternoon, February 9th, at 4 Sharp

BACH PROGRAMME

I. AIR and Thirty Variations, known as the GOLDBERG VARIATIONS.

HAROLD SAMUEL

This number takes forty-five minutes to perform and will be played without pause, and no admission to Hall while the Artist is playing.

II. CANTATA No. 201: "Phoebus und Pan."

SOLOISTS { EDITHA FLEISCHER, MARION TELVA, GEORGE MEADER, MAX BLOCH, FRASER GANGE, DUDLEY MARWICK.

FRIENDS OF MUSIC CHORUS
METROPOLITAN OPERA ORCHESTRA

SUNDAY AFTERNOON, MARCH 9th, at 4 Sharp

BACH'S "St. John's Passion"

SOLOISTS { ETHYL HAYDEN, MARION TELVA, GEORGE MEADER, FRIEDRICH SCHORR, CARL SCHLEGEL, LYNNWOOD FARNAM.

FRIENDS OF MUSIC CHORUS
METROPOLITAN OPERA ORCHESTRA

Tickets on sale at Mecca Auditorium, Ampico Hall, 584 Fifth Ave., and office of the Society, 10 East 43rd St., Room 503.

(Steinway Piano)

Town Hall, MONDAY EVENING, February 10th, at 8.30
ELEANOR SPENCER
SECOND PIANO RECITAL (Steinway Piano)

Town Hall, WEDNESDAY AFTERNOON, February 26th, at 3.00
WILLIAM BUSH
PIANIST—American Debut (Baldwin Piano)

Town Hall, WEDNESDAY EVENING, February 26th, at 8.30
HARRY CUMPSON
PIANO RECITAL (Steinway Piano)

Carnegie Hall, SUNDAY EVENING, March 2nd, at 8.30
LEA LUBOSHUTZ
VIOLIN RECITAL (Steinway Piano)

Carnegie Hall, SATURDAY AFTERNOON, March 15th, at 2.30
JOSEF HOFMANN (Steinway Piano)

window; a gold-laced officer bids good-bye to his girl, while his trunks are being carried down the stairs; a drunken sailor and his equally drunken woman are belaboring one another with all the good will in the world, and a wooden-legged sailor man is scraping away for very life on a fiddle and dancing grotesquely to get a living."

Rowlandson also shows small craft pulling off to the ships; luggage, spirit-casks, packages wheeled or shouldered. A lady is in a sedan chair. A drunken girl is borne off on the shoulders of a sailor.

***

"Façade" was produced at the Chenil Galleries, London, on April 27, 1926. The audience was warned that it might regard "Façade" as an entertainment and that it need not repress any impulse to laugh if it felt one. The megaphone was placed in "the mouth of a big face painted half in white, half in pink, on the curtain. The orchestra, behind this curtain, consisted of piccolo, flute, clarinet, bass clarinet, saxophone, trumpet, violoncello, and percussion."

Ernest Newman wrote of "Façade": "How much I enjoyed the fun may be estimated from the fact that I—a critic—actually not only stayed to the end but added my voice and my umbrella to the clamor for encores of the best 'items' long after the official proceedings were finished.

"Mr. Sitwell, in his prefatory remarks, half hinted, apologetically, that the speaker of the words might not be able to get them all 'over,' but that if we happened to miss any of them there was always the music to fall back upon. His scruples were unnecessary. It is true that against the jolly stridencies of Mr. Walton's scoring what we got from the megaphone was often sound rather than sense, but for my part I felt that one or two of the poems were rather improved than otherwise by our not being able to catch the words. We got the essential things all right, such as—

> Or the sound of the onycha
> When the phoca has the pica
> In the palace of the Queen Chinee!

(from the 'Trio for Two Cats and a Trombone'). But really, the words mattered very little, in the majority of cases, as against the music.

"The experience was another illustration of how necessary it is to find the right instrument for a tune, in poetry as in music. If I have missed, in my study, the inner meaning of some of Miss Sitwell's ingeniously wrought verses, it was because in my innocence I read them as I would read ordinary poetry. Mr. Osbert Sitwell (if it were he at the back of the megaphone), showed me that they really demand a method of reading of their own. Get Kreisler to play one of Paul Whiteman's shirt-sleeves tunes on his violin, and the tune will sound nothing. Hear the free-and-easy thing on the trombone or the baritone saxophone, and you are bound to admit that it has its qualities and its virtues; with tunes, as with people, the clothes are almost as important as what is inside them. Now when I read this of Miss Sitwell's:—

> Long steel brass—
> The white soldiers pass—
> The light is braying like an ass.

See
The tall Spanish jade
With hair black as nightshade
Worn as a cockade!
Flee

Her eyes' gasconade
And her gown's parade
(As stiff as a brigade).
Tee-hee!

or this—

Beside the castanetted sea
Where stocks Il Capitaneo
Swaggart braggadocio
Sword and moustachio—
He
Is green as a cassada
And his hair is an Armada!

or this—

When,
Sir

Beelzebub called for his syllabub in the hotel at Hell,

the device of the broken line misses fire with me, because I am not used to that sort of thing in the poetry I was brought up on. But when the megaphone bellows the words at me with a sledge-hammer insistence on the 'See,' 'Flee,' 'When,' and 'Sir,' I get the poet's idea, and, I must confess, enjoy it.

"These, in fact, are saxophone tunes, not violin melodies, and must be played on the right instrument, with the right technique, and in the right spirit. The reciter brought out also all sorts of queer delightful

1929 - SEASON - 1930

FOURTH SUBSCRIPTION CONCERT

CONDUCTORLESS SYMPHONY ORCHESTRA

CARNEGIE HALL

FRIDAY EVENING, FEBRUARY 21st, AT 8.45 P.M:

Soloist

BENNO RABINOFF, *Violinist*

PROGRAMME

MOZART ..... Overture, "Magic Flute"
MENDELSSOHN ..... Violin Concerto in E Minor
Benno Rabinoff
WEISS ..... Scherzo, "American Life"

BEETHOVEN ..... Symphony No. 8, in F Major

Boxes: - - $20.00 and $24.00
Tickets: - $1.00 to $2.50

Now on sale at Box Office, Carnegie Hall and at Office of Conductorless Symphony Orchestra, 22 East 55th Street, New York

Telephone: Wickersham 7870

Steinway Piano

rhythms and cross-rhythms and unexpected stabbing accents that gave me, as a musician whose trade is in these things and who therefore knows what's what where they are concerned, a vast delight. It is all very well for old-fashioned purists to say that poetry should not be read through a megaphone. The answer is that the Sitwells know what they are driving at better than we do, and that, beyond a doubt, Tuesday's reading of some of these poems gave us a delight in them that we had not previously felt. To hear Osbert and the megaphone pounding out—

> THE
> **Trumpet and the drum,**
> **And the martial cornet come**
> **To make the people dumb—**
> But WE
> **Won't wait for sly-foot night**

with a rhythm and an accent like those of a military march, was to see the poem—for the first time with many of us—from the poet's point of view.

"But the entertainment owed a great deal also to Mr. Walton's music All I knew of this young man's before Tuesday was a horrible quartet of his that was given at the Royal College three or four years ago. On the strength of this, I take leave to dislike intensely Mr. Walton's serious music—if, indeed, that quartet *was* serious and *was* music, both of which I doubt. But as a musical joker he is a jewel of the first water. Not all the 'Façade' music came off, it is true. Some of it was too imitative of the sort of thing we used to hear in the great days of about 1920, when M. Diaghileff was writing—or at all events signing—those wonderful letters to the papers in which a new scheme of musical values was foreshadowed, Beethoven and Brahms and Elgar being reduced to the status of mere straphangers by the Stravinskys and Saties and Prokofieffs and Milhauds of the new dawn. Here and there Mr. Walton could be seen diving into that sequestered and now stagnant pool and coming up with bits of Stravinsky sticking in his honest English hair; indeed, now and then the music was so like Stravinsky that it might have been written by Eric Fogg.

"But when the true-born Briton settled down to the true-born Briton's historic rôle of guying things that have a natural touch of absurdity about them, he was, as the modern stylist would say, priceless. Here is obviously a humorous musical talent of the first order; nothing so good in the mock-serious line of music has been heard for a long time as the 'Valse,' the 'Polka,' the 'Jodelling Song' and 'I do like to be beside the seaside'; and the deft workmanship, especially in the orchestration, made the heart of the listening musician glad.

"The curious thing was the happiness of the correspondence between all the factors of the affair, the music, the words, the megaphone, and the piquant phrasing of the lines by the reciter were as much born of each other's bone and flesh of each other's flesh as the words and the music are of each other in 'Tristan' or 'Pelléas.' At its best, 'Façade' was the jolliest entertainment of the season. . . . And Mr. Walton ought to seek out a librettist after his own heart and give us a little musical comedy in the jazz style."

*
* *

C A R N E G I E H A L L

SEASON 1929-1930

Thursday Evening, March 6, 1930, at 8.30

Saturday Afternoon, March 8, 1930, at 2.30

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

Walton's Sinfonia Concertante for orchestra with pianoforte (quasi obligato) was performed for the first time in Boston (if not in the United States) at a concert of the Boston Symphony Orchestra on March 2, 1928. Bernard Zighera was the pianist. This Sinfonia Concertante in three movements, composed in 1927 was performed for the first time at a concert of the Royal Philharmonic Society in London on January 5, 1928. York Bowen was the pianist; Ernest Ansermet, conducted.

Symphony, E minor—C major, No. 2

Arnold Edward Trevor Bax

(Born at London, England, November 6, 1883; living in London)

This symphony, dedicated to Serge Koussevitzky, was published in 1929. The first performance anywhere was in Boston at a concert of the Boston Symphony Orchestra on December 13, 1929. There was a second performance in Boston led by Dr. Koussevitzky on January 3, 1930. The score calls for these instruments: three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets, in A and B-flat, bass clarinet in A and B-flat, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tenor tuba, bass tuba, kettledrums, bass drum, side drum, tambourine, cymbals, xylophone, Glockenspiel, tam-tam, celesta, piano, two harps, organ, and the usual strings.

Mr. Bax, in a letter dated London, November 22, regretting that engagements prevent him from hearing the first performance of his symphony, wrote: "I particularly want to hear this work, as I put a great deal of time (and emotion) into the writing of it." He says nothing about the contents of the work except that the end "should be very broad indeed, with a kind of oppressive catastrophic mood. . . . I am confident that this symphony will receive a finer first performance than any previous work of mine." In a later letter he stated that the symphony was composed in 1924–1925. "There is absolutely no communicable programme associated with the music, which is entirely, severely 'absolute' as a classical work." He called attention to the cyclic character of the form and to the persistence in all the three movements of a three-note figure.

The symphony is in three movements:

I. Molto moderato, 4-4. The introduction advances a rugged theme strongly rhythmed for wind instruments. Allegro moderato. There are many changes of tempo, as moderato semplice for a section introduced by flutes, molto largemante, "riotously," etc.

II. Andante, B major, 3-4, 4-4.

III. After a prelude poco largamente, 4-4, comes an Allegro feroce, C major, for full orchestra. The thematic material is worked until, after stormy measures for full orchestra with organ, there is a diminuendo to pianissimo.

* * *

Bax was educated musically at the Royal Academy of Music, London, which he entered in 1900. He studied the pianoforte with Tobias Matthay; composition with Frederick Corder (1900–1905). He was

known as one of the most brilliant students in the history of the Academy. His early works are the pianoforte Trio (1906); "Fatherland," for tenor solo, chorus, and orchestra (1907); the orchestral poem "Into the Twilight" (1908), which has been discarded, and a string quintet of which only an "Interlude" has been retained. The works that survive Bax's criticism are dated beginning with 1909. Leaving the Royal Academy in 1905, he went to Ireland, where he lived in the western region of that country. Later he went to Dublin, and was associated with the writers and the artists of the "Irish Renaissance." In 1910 Bax visited Russia for a short time. The pianoforte pieces "May Night in the Ukraine," "Gopak," and the remarkable "In a Vodka Shop" were the result.

***

Mr Edwin Evans of London contributed an article on Arnold Bax to *Modern Music* of November-December, 1927. He said in part:

"If, as so many critics maintain, classification is of the devil, then Arnold Bax is to be congratulated upon his escape. Of all contemporary British composers, he is the most difficult correctly to classify. He corresponds to none of the labels which pass as current coin today. He is neither an impressionist, nor an expressionist; neither a revolutionary, nor that still more subversive apparition, a neo-classicist. Atonality, polytonality, and linear counterpoint may all be met with in his later works and doubtless quarter-tones would be there also if he felt that he needed them, but none of these technical seasonings mean anything in his still comparatively young life beyond their use as seasoning the fare he has to offer us. Some say he is not a modernist—whatever that may mean—but he certainly is no conservative, nor is he a traditionalist except in the praiseworthy sense in which every heir to the *materia musica* of his predecessors and in fact every artist is under obligation to the material in which he works. Those critics who must classify at all costs have discovered that there is only one label that fits him: romantic; and that fits him because, in one way or another, it fits every artist with the love of beauty in his soul. That the term should in our day have acquired frumpish associations is a mere verbal accident that reflects not upon romance but upon ourselves. As everyone knows,

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS,
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

Get your VICTOR RECORDS of
The Boston Symphony Orchestra
— at —
MARCONI BROS. INC.
RADIOS
SYMPHONY SERIES
— of —
The World's Greatest Music
ALBUM SETS OF RECORDS
RADIOS OF ALL MAKES
126 EAST 59th STREET
Tel. Volunteer 4026 Prompt Deliverie

none can be so ascetic as the reformed libertine. Having wallowed in the *mauvais lieux* of romance, music is at present affecting a kind of virtuous abstemiousness. It is as if the obese gentleman whose excesses have driven him to 'take the waters' prided himself upon his Spartan way of life. Moreover, it is rarely genuine. Catch even those German-Savonarolas unawares, and you will find them in ecstasy before a clump of *Myosotis palustris*, though they may indignantly protest that it is only its line and color that interests them. The Schoenberg of the 'Wind Quartet' is also the Schoenberg of 'Verklaerte Nacht.'

"But there is one quality which Bax possesses in abundance, and which in our world of atonality and jazz is so rare that its possession in itself is romantic. And it is this quality which has caused the label to stick. It is the musical equivalent of the lyrical impulse in poetry, the attribute which causes utterance to take spontaneously beautiful forms, irrespective of all else. In the true lyric poet the sentiment and the expression are so closely linked as to be practically identical. He does not express in the ordinary sense. He feels, and therefore he sings. And if he is of the elect, his song will have all its euphony without the intervention of the craftsman, whose task has as much to do with this initial beauty as the frame-maker's with the picture. Bax has, in a rare measure, this innate quality. His thoughts may be unequal, but even in the most debatable of them there lurks always this element of lyrical beauty, to the rich vein of which is due the fluency and abundance which has at times been ascribed to technical facility. While so many modern musicians are racking themselves with constructive energy, this one oozes music through his pores because there is so much of it within him that he can scarcely contain it."

Concerto No. 2, G minor, for Pianoforte and Orchestra
Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

For Notes see page 15.

Three Dances taken from the Ballet "The Three-cornered Hat" ("El Sombrero de Tres Picos") . . . . Manuel de Falla

(Born at Cadiz, November 23, 1877; now living at Grenada)

For Notes see page 16.

APPLICATIONS FOR ADVERTISING SPACE IN THIS PROGRAMME SHOULD BE MADE TO L. S. B. JEFFERDS, ADVERTISING MANAGER, SYMPHONY HALL, BOSTON, MASS.

MUSICAL INSTRUCTION

PERFECT PRACTISE PERIODS
PREPARE PERFECT PERFORMANCES
ANTOINETTE HALL-WHYTOCK A.A.G.O.
ACCOMPANIST and COACH
205 West 57th St., Wednesdays
Circle 5420
Personal address, St. Ann's Church
Sayville, Long Island, Tel. 516
Teachers and Professionals: For space in this program, consult me.

TEACHER of SINGING
Director
Radio Programme Service
of America
Auditions Daily
12-2. Saturdays 2 - 4 p.m.

Bernhard Steinberg

GRAND OPERA and
CONCERT BARITONE
who received high praise from American and European critics

ENGAGEMENTS ASSURED
For Musical Comedy, Radio Hours and Concerts to Pupils who Qualify
Studio: 32 METROPOLITAN OPERA HOUSE 1425 BROADWAY Tel. Longacre 5913

The Longy School of Music
announces a new member of its faculty
FREDERIC TILLOTSON
Teacher of the Pianoforte
Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer
The Longy School is now using exclusively the
Catalogue sent upon request **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

EDWARD SCHUBERTH & COMPANY
Importers, Music Publishers and Dealers, 11 East 22nd Street, New York
PUBLISHERS' AGENTS IN THE UNITED STATES FOR
Steingraeber Edition, Leipzig
Cotta Edition, Stuttgart
Practical Pianoforte School
Banks & Co., York
Gould & Bolttler, London
Forsyth Bros., Ltd., London
Beal, Stuttard & Co., London
Joseph Williams, Ltd., London
J. B. Cramer & Co., London
Cary & Co., London
F. Hofmeister,-Germer Works, Leipzig
Bach Boekelman, Works in colors
AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON
Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston
NEW YORK 902 Steinway Hall
BOSTON (Thursdays only) 26 Steinert Hall
Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

ELISE REIMER-KELLY
Tone Builder
Professionals a Specialty
Tel. Circle 5149 mornings
806 Steinway Hall - New York

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Studio: TRINITY COURT
175 DARTMOUTH STREET . BOSTON
(Kenmore 8431)

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS
Steinway Hall
New York City
STUDIO
Pierce Building
Copley Square, Boston

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . BOSTON
Telephone Hubbard 6677

THEO. VAN YORX *TENOR*
Special attention to the speaking and singing voice in relation to the motion picture art.
Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel Penn. 4792
If no answer ring Susquehanna 4500.

Prosperity

"OPPORTUNISTIC speculation in the hope of quick profit, such as we have very recently witnessed, must more and more give way to systematic planning for the assurance of permanent gain."

A quotation from an address "Prosperity" delivered by Walter S. Gifford, President, American Telephone and Telegraph Company, before the Chicago Association of Commerce December 12, 1929.

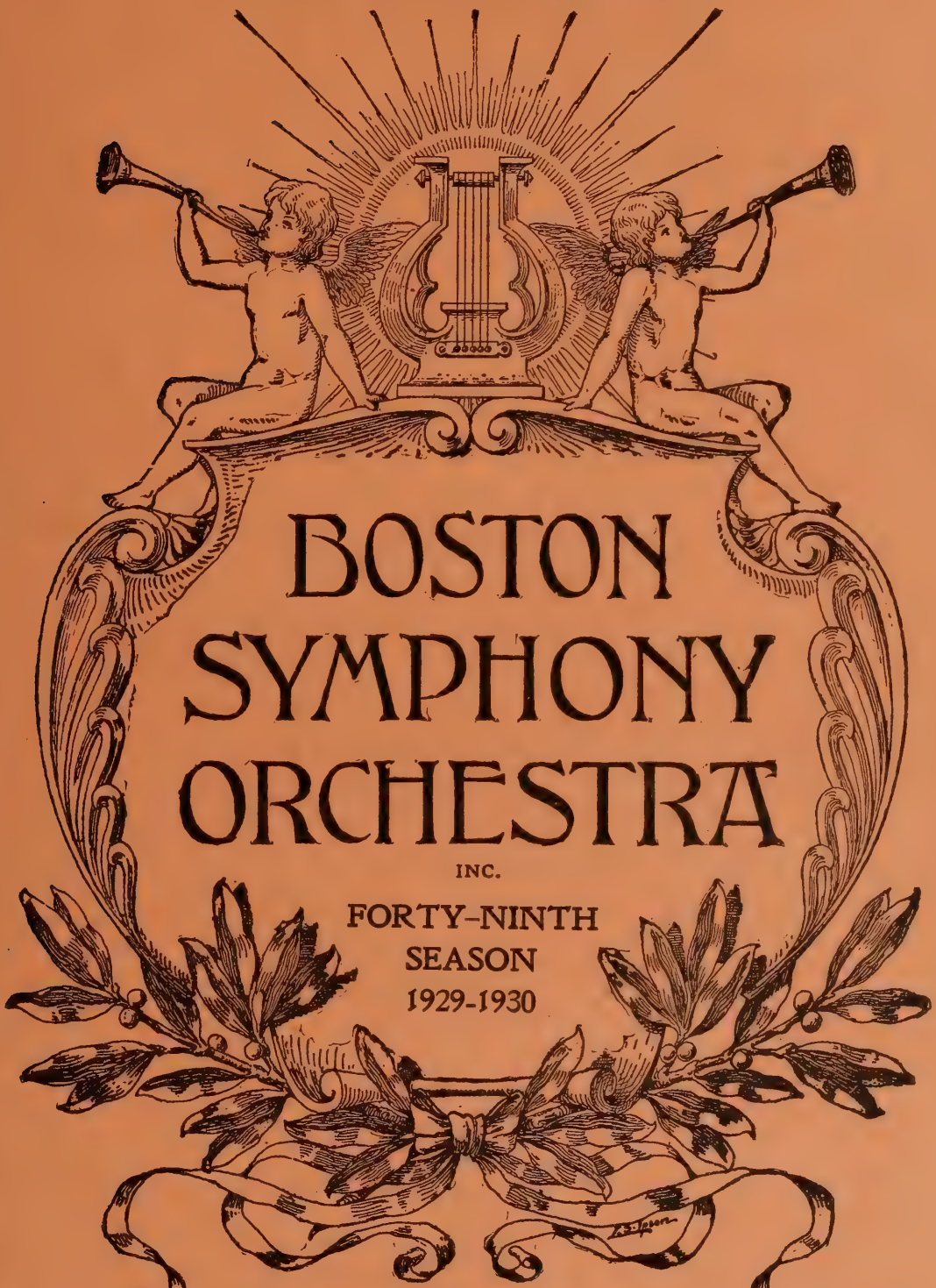
An Investment Management account with the Lee, Higginson Trust Company provides "systematic planning" under expert administration.

LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

CARNEGIE HALL . . . . . NEW YORK

Thursday Evening, March 6, at 8.30
Saturday Afternoon, March 8, at 2.30



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON
1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

CARNEGIE HALL - - - NEW YORK

Fourty-fourth Season in New York

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programmes of the

FOURTH CONCERT

THURSDAY EVENING, MARCH 6, at 8.30

AND THE

FOURTH MATINEE

SATURDAY AFTERNOON, MARCH 8, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

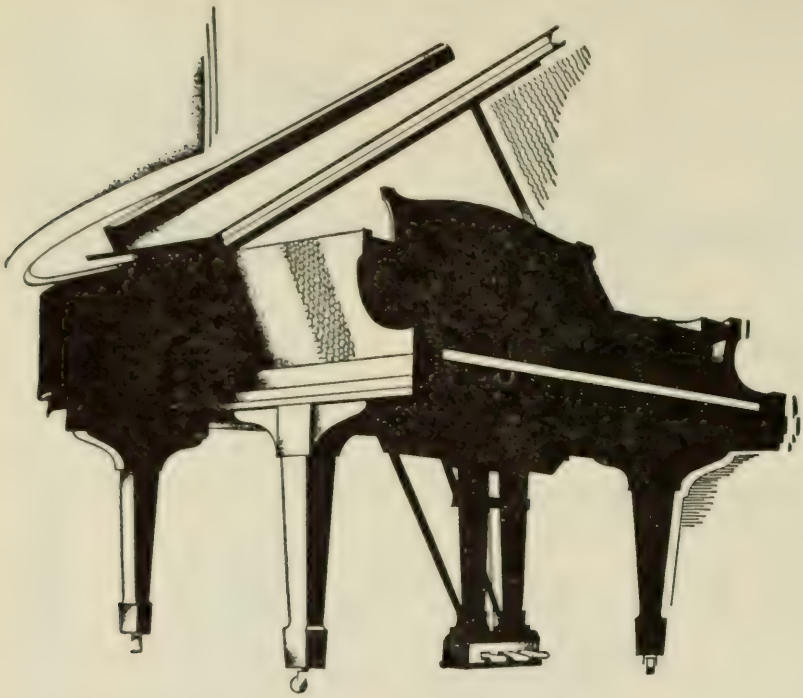
FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

TRUE THRIFT

is built on value—not on price



A STEINWAY naturally costs more than an ordinary piano, because it is a more-than-ordinary instrument. Its price exceeds those of other makes, yet in point of long life, prestige, and beauty of line and tone it is *the greatest piano value ever offered.* • Steinway pianos never have been built to meet a price. They are made as well as human skill can make them, and the price is determined later. The result is the world's finest piano. • Such a piano is an investment which will continue to make its rich and sure return years after less distinguished instruments have gone their way. . . . And the new convenient terms place it within the reach of *every one.* Make your visit to your nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

ANITA KERRY in "Criminal Code"

A FUR COAT *by* SHAYNE

To the natural loveliness of your Shayne fur is added the satisfaction of a label which politely indicates that your purchase was *not* impelled by a cut price, a reduction or any other form of so-called "sale".

C. C. SHAYNE & CO.

STRICTLY RELIABLE FURS

126 West 42nd Street ✓ New York

Established 1865 ✓ *Still Under Same Ownership*

The solo part in Bloch's "Schelomo" will be played by Jean Bedetti instead of by four violoncellos as announced.

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

FOURTH CONCERT

THURSDAY EVENING, MARCH 6

AT 8.30

PROGRAMME

Haydn . . . Symphony in D major (with the Horn Call)
(B. & H. No. 31)

I. Allegro.
II. Adagio.
III. Menuet.
IV. Finale (Theme with Variations).

Gruenberg . . . . . Jazz Suite, Op. 28

Fox-Trot Tempo.
Boston Waltz Tempo.
Blues Tempo, Slow Drag.
One-step Tempo.

(First performance in New York)

Bloch . . . . . "Schelomo" ("Solomon")
Hebrew Rhapsody for Violoncello and Orchestra

The solo part will be played in unison by four violoncellos

JEAN BEDETTI — JACOBUS LANGENDOEN
ALFRED ZIGHERA — HIPPOLYTE DROEGHMANS

Bach . . . . . Prelude and Fugue in E-flat (for Organ)
(Arranged for Orchestra by Schönberg)

(First performance in New York)

There will be an intermission of ten minutes after Gruenberg's Jazz Suite

---

The music of these programmes is available at the 58th Street Library

EUROPE

RAYMOND-WHITCOMB

MEDITERRANEAN SPRING CRUISE

¶ Sailing thus on a specially chartered liner, you are assured a pleasant voyage on an uncrowded steamship when the Mediterranean route is at the height of its popularity. Three weeks from New York to Naples, arriving for the delicious Italian Spring. Four weeks from New York to Venice, convenient starting point for *Oberammergau* and the famous *Passion Play.* With visits en route to a dozen historic cities . . . such as *Algiers* and *Tunis, Seville* and *Carcassonne.* Sailing on April 8, on the S. S. "Carinthia." Rates (including return any time this year), $725 and up.

Send for the booklet — "MEDITERRANEAN SPRING CRUISE"

RAYMOND-WHITCOMB

NORTH CAPE-RUSSIA CRUISE

¶ A midsummer cruise of five weeks that will make an interesting and restful prelude to a visit to the *Passion Play* or other travel Abroad. For years this has been the favorite summer cruise. This year it is more complete than ever before. With visits (without extra charge) to *Moscow* and *Leningrad* — as well as to *Iceland,* the *North Cape,* the Norwegian Fjords and cities, *Stockholm* and *Copenhagen.* Sailing June 24, on the "Carinthia." Rates (including return passage any time this year), $800 and upward.

Send for the booklet — "NORTH CAPE CRUISE"

RAYMOND-WHITCOMB

TOURS WITH ESCORT

¶ The easiest way to see Europe ▲ Raymond-Whitcomb have arranged tours that are comprehensive and easy to make. You have only to select one that suits you, secure your passport and pack your trunks. From the day you sail until you land in America again, everything that enters into foreign travel will be provided. A Tour Manager will attend to all the details and see that you have a pleasant trip. For Spring and Summer there are 57 Raymond-Whitcomb European Tours . . . They cost from $825 to $2890. They cover all Europe. Most of them include the *Passion Play.*

Send for the booklet — "EUROPEAN TOURS"

RAYMOND-WHITCOMB

INDEPENDENT TRIPS

¶ This is individualized travel. Instead of taking an escorted tour, planned and run by a travel company, you will make a trip which is planned especially for you. It is your own idea of where you want to go, and how long you want to stay, translated into a feasible program of travel. Your railroad tickets are secured, your hotel rooms are engaged and everything that can be done in advance is attended to. A chain of Raymond-Whitcomb representatives in European cities will help you as you travel along.

Send for the "GUIDE TO EUROPEAN TRAVEL"

RAYMOND & WHITCOMB CO.

670 FIFTH AVENUE, Telephone Volunteer 3400
225 FIFTH AVENUE, Telephone Ashland 9530

Symphony in D major (with the Horn Call), B. & H. No. 31

Joseph Haydn

(Born at Rohrau-on-the-Leitha on April 1, 1732; died at Vienna on May 31, 1809)

This symphony, composed in 1765,* is known as "Mit dem Hornsignal"; also as "Auf den Anstand."† The music has the joy of the chase. One remembers that Haydn wrote another symphony, "La Chasse" (1781), which has been performed at concerts of the Boston Symphony Orchestra. He gave titles to certain symphonies; others supplied titles to some. The title often had reference to the "pro-

*Haydn was then the second Kapellmeister in the service of Prince Nikolaus Joseph Esterhazy, who maintained an orchestra at Eisenstadt. Haydn had in 1761 filled this position under Prince Paul Anton Esterhazy, who died in 1762. Gregorius Joseph Werner was the first Kapellmeister. When he died in 1766, Haydn succeeded him and remained at Eisenstadt until 1790, when Prince Anton, the son of Paul Anton, dismissed the orchestra. Haydn then moved to Vienna. The Esterhazy orchestra numbered fifteen members when Haydn was called there. Under Nikolaus Joseph, it was increased to thirty (without singers). Haydn's first symphony was written in 1759, when he was the musical director of Count Morzin's Orchestra at Lukavec near Pilsen.

†*Anstand* meant originally "address, bearing, deportment, dignity"; then, "delay, suspension, pause"; also, "hesitation, doubt, apprehension."

In hunting it meant "a stand, a hiding-place (to lie in wait for game)." *Auf den Anstand gehen*—"to go shooting from a hiding-place," etc. This definition evidently applies to the second title of the symphony.

The German dictionary of the eighteenth century that is at hand does not give this last definition. Christian Ludwig's "Teutsch *(sic)* Englisches Lexicon" (Leipsic, 1765), contains many curious colloquial expressions, phrases, even slang terms—a most readable book of 2,370 double columns, quarto—but the hunting term is not mentioned.

. . 1783-1930 . .

The oldest music-shop and publishing house in America, with a continuous sale of music for 147 years and of musical instruments for 92 years.

1783—**The Boston Book-Store,** 8 State Street
1835—**Oliver Ditson,** 107 Washington Street
1889—**Oliver Ditson Company,** 449-451 Washington Street
1917—In their own building, 179 Tremont Street

OLIVER DITSON COMPANY

Music Publishers and Importers

THE MUSICIANS LIBRARY
ANALYTIC SYMPHONY SERIES
THE MUSIC STUDENTS LIBRARY
THE POCKET MUSIC STUDENT

The largest and most complete stock of music and musical instruments in New England.

gramme character" of the music, even though it was applicable to only one movement. And so one finds Le Matin, Le Midi, Le Soir, Der Philosoph, Weihnachtssinfonie, Abschiedsinfonie, Maria Theresia, La Passione, L'Impériale, Der Schulmeister, Feuersinfonie, Il Distrato, La Roxolane, Laudon, L'Ours, La Poule, La Reine de France, Militärsinfonie, Die Uhr, Salomon, The Drum Stroke or The Surprise, Oxford, etc.

This symphony is noteworthy because the score calls for four horns. This is the first instance, it is believed, that so many horns were employed in a symphony. There are four horns for the hunters' chorus in Haydn's "Seasons," so that the symphony seems to some a preparatory study. The score also calls for one flute, two oboes, and the usual strings.

I. Allegro, D major, 3-4. The first theme is in two sections: first, the horn call; the second, as a distant answer. A figure is introduced at the end of this second section that was a favorite one with Mozart—as in the "Jupiter" Symphony. There are quieter melodic measures. The flute introduces the horns for a second theme, with succeeding measures for the strings. In the working-out section following this last subject, but inverted, comes the second theme also the earlier echoing answer. The repetition section begins with the supplementary theme, now in D minor, the "answer-

In tune with
the smartest
occasions

White Rock
The leading mineral water

YOU OWE YOUR LOVE FOR GREAT MUSIC

the exquisite joy of hearing this matchless recording of Puccini's most inspired opera. Ask your dealer to play Columbia Operatic Series No. 5 for you. . .

LA BOHEME

Opera in Four Acts
by Puccini
Recorded by Columbia in Twenty-five Parts

2 Albums—$26 Complete

Sung in Italian
By Eminent Operatic Artists of Italy

With Chorus of La Scala Theatre
Milan Symphony Orchestra
conducted by
Lorenzo Molajoli

"Magic Columbia *Notes"*

Columbia Phonograph Company
1819 Broadway New York City

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U.S. Pat. Off.

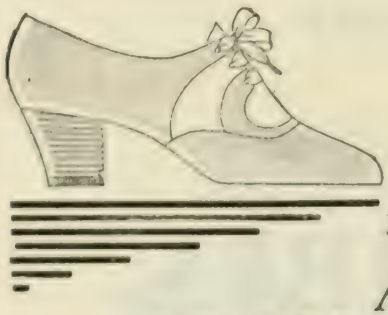
ing" section in D major; there is a passing reference to the quieter, more melodic measures; finally, the ending of the movement with the first section of the first theme. In Haydn's catalogue, the tempo is given as Larghetto, but this is probably due to some error.

II. Adagio, G major, 6-8. Only horns and strings are employed. The most important thematic material is in the opening solo for violin, with its ornamented melody. Horns are in dialogue with this violin and a solo violoncello. Horns at once take the beginning of the theme for the solo violin. In this movement, the horns are used in two keys, D and G. The Adagio has somewhat the character of a Sicilienne, in the accompaniment to the melody as in the melody itself.

III. Menuet, D major, 3-4. A sturdy movement in which all the instruments are simultaneously engaged; but in the Trio, D major, 3-4, there is alternate play of instruments.

IV. The Finale—Molto moderato—Presto, has an unusual character. The strings play a quiet theme in simple song-form. Then follow seven variations:

1. Two oboes and two horns, accompanied by strings.
2. Violoncello solo, with strings accompanying.
3. Flute solo, with strings.
4. Horn quartet, with strings. The first horn part goes to *F*-sharp.
5. Violin solo, with strings.
6. The full orchestra. The theme is not changed melodically or harmonically, but the instrumentation differs from that of the first entrance. The orchestra remains *piano* throughout the variation.
7. Violoncello solo, with strings. A short passage leads to a Presto in 3-4. Figures in sixteenth notes, until *A* is held in the



Oxfords

For the Most Comfort

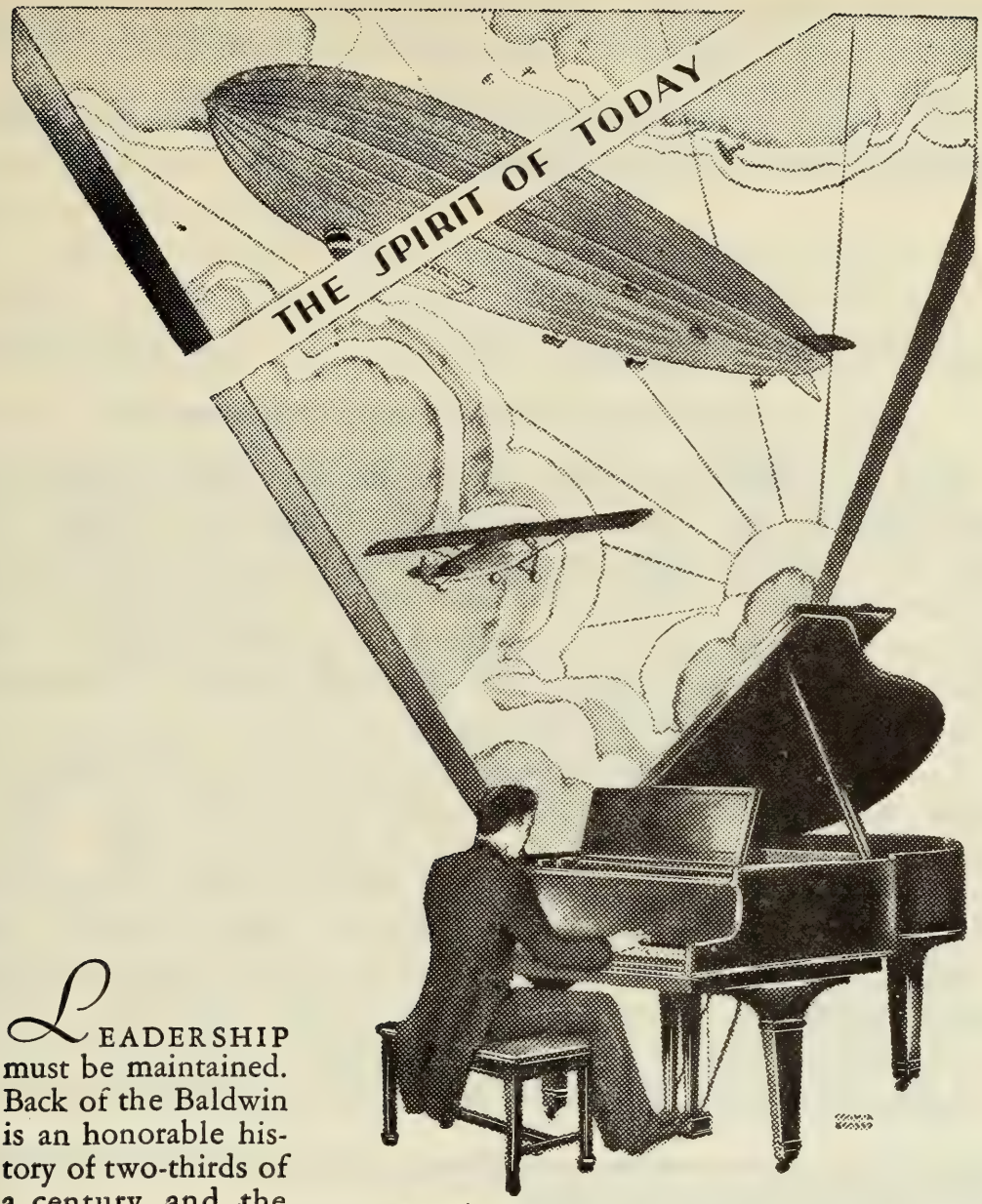
Have you wished for an ideal walking shoe?

A pair of Cantilever Oxfords will assure you of foot comfort. Once you wear Cantilever Oxfords you will never want to be without a pair. Latest styles for dress, utility and foot correction at both of our stores.

CANTILEVER SHOE SHOPS

14 West 40th Street, New York (By the Library)

14 Hanover Place, Brooklyn (Just off Fulton St.)



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present—embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

BALDWIN PIANO COMPANY

20 EAST 54TH STREET **NEW YORK CITY**

upper voice (first violins, two horns), while a new theme enters. It is repeated in echo fashion, and then the first theme of the first movement brings the end.

Some—Deldevez among them—refer to this symphony as Concertante on account of the solo parts.

JAZZ-SUITE FOR ORCHESTRA, OP. 28 . . . . . LOUIS GRUENBERG

(Born in Russia on August 3, 1883; living in Brooklyn, N.Y.)

When this Suite was performed for the first time anywhere at Cincinnati, by the Cincinnati Symphony Orchestra, on March 22, 1929, Fritz Reiner, conductor, a pencil note in the score stated that the first movement was composed and completed December 15, 1925. The last movement bore only one word in the score—"Paris." The Suite was then in manuscript. Dr. James G. Heller of Cincinnati is the author of the following synopsis:

"I. Fox Trot tempo (Allegro ben ritmico). A bassoon begins the dance with down-rushing flutes, plucking strings, and muted trumpets. Flutes and other woodwinds continue to revel. Trombones slide softly; next bassoons and clarinets, then a solo viola. But the voices follow upon one another too fast to record. Two trumpets rise above the other instruments in a langourous jazz-phrase, followed by a rhythmic 'break' by the woodwinds. Again the trumpets, then the horns, then the trombones. First violins rise to a long-drawn song of a decidedly blue color, increasing in power

The David Mannes Music School

157 EAST SEVENTY-FOURTH STREET, NEW YORK

An artist faculty and a curriculum equipped to give a complete musical education to those intending to become artists or teachers, offer the same opportunities to students who do not expect to make music a profession.

with rapid intakes of breath, culminating in a stuttering trumpet. The violins sing, and are answered by the brasses. Now the orchestra rises to a tutti syncopation, followed by the woodwinds. This is followed by a slow dance-song by the contra-bassoon and other woodwinds. This is further developed, and finally the movement comes to an end, pizzicato.

"II. Boston Waltz tempo (Valse lento e molto languido). Against a soft tremulous accompaniment of strings begins the waltz. In the intervals between its phrases there are elaborate figures in the woodwinds and string—also strange cackles by other of the brasses. First woodwinds and then the first violins continue the dance-strain in broader and more lyric fashion. Suddenly the tempo shifts to Presto, and for a few measures the waltz swirls dizzily, then returns to its former measured pace. Then follow several of these frenetic interludes, and the movement comes to a close (in the strings and bassoons).

"III. Blues tempo, slow drag (Moderato ma non troppo). Horns begin the blues; the 'break' is in muted trumpets, bassoon, and a muted trombone. Strings meanwhile descend chromatically. Next the violoncellos have the song. Then it leaps about grotesquely from voice to voice, always with elaborate rhythmic figures between the phrases. And thus it continues, with occasional climaxes of richer tone by the orchestra, and the movement again comes to a soft close.

"IV. One-step tempo (Allegro assai). In contrast with the preceding movement, gayety and movement now reign. The orchestra beats out a rapid and decided tempo, against which the strings begin to leap. The trumpet, the mainstay of jazz, replies. The dance-phrases are lengthened out in both. We cannot follow the entire

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make

Uniforms

For Sale At

LEADING DEPARTMENT STORES

movement in detail. Its main characteristic is the inexorable march of the tempo with its one-two beat. Occasionally there are little interludes, as of bassoon and bass-clarinet at one place. The Suite concludes in a wild blare, to which the orchestra rises by chromatic steps."

* * *

The Suite was performed in Los Angeles by the Philharmonic Orchestra of that city, Dr. Artur Rodzinski, conductor, on January 30, 1930.

* * *

Gruenberg's symphonic poem, "The Enchanted Isle," was performed in Boston by the Boston Symphony Orchestra on November 8, 1929.

His "Daniel Jazz" was performed in Boston at a concert of the Chamber Music Club and the Flute Players Club in Jordan Hall on April 23, 1928. Colin O'More, tenor, sang the text of Vachel Lindsay's poem; Richard Burgin conducted the Chamber Orchestra. The programme also included Schoenberg's "Pierrot Lunaire" (Greta Torpadie, singer), Stravinsky's Octet for wind instruments, and Hindemith's "Marienlider" (Miss Torpadie, singer; Mr. Tillotson, pianist).

Among his compositions are "Creation"; "Vagabondia" (first performance in Prague by the Prague Philharmonic); a Ballet, "the book, which I wrote myself, standing in the way of a production"; "The Dumb Wife"* opera in two acts, "never produced because of

*Is this opera based on Anatole France's "Comédie de celui qui épousa une femme muette," produced at the Porte Saint-Martin, Paris, on May 30, 1912, with Mlle. de Pouzols taking the part of Catherine? The play was seen in Boston with Lillah McCarthy as Catherine in the translation made by Curtis Hidden Page for Granville Barker.

SCHIRMER 3 East 43rd Street

MUSIC

Classic and Popular
American and Foreign

Telephone Your Order
Murray Hill 8100

failure of obtaining the performing rights"; the music of an opera-libretto by Busoni, "The Bride of the Gods"; sonatas for violin and piano, a symphony, a piano concerto, songs, and piano pieces.

* * *

Mr. Gruenberg came to the United States in 1885 and was educated in the public schools of New York. He took piano lessons of Adele Margulies. He later studied at the master school of the Vienna Conservatory; still later, with Busoni, piano-playing and composition. He also studied composition at Berlin with Fr. E. Koch. Having toured in European countries as a pianist, he returned to the United States with Busoni. In 1919 he played at a recital in New York some of his own compositions, among them "Five Impressions based on Oriental Themes." He is one of the founders of the American Composers' Guild; a director of the International Composers' Guild; president of the United States section of the International Society for Contemporary Music.

"Schelomo" ("Solomon"), Hebrew Rhapsody for Violoncello and Orchestra . . . . . Ernest Bloch

(Born at Geneva, Switzerland, July 24, 1880; living at San Francisco, Calif.)

"Schelomo" was composed at Geneva, Switzerland, in the first two months of 1916. With the "Trois Poèmes Juifs" (composed in 1916 and played in Boston by the Boston Symphony Orchestra, March 23, 1917), the Three Psalms—114, 137, and 22 (1912–14—Psalms 114 and 137 were sung in Boston by Mme. Povla Frijsh at

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee *part of the coffee bean*

a concert of the Boston Symphony Orchestra, November 14, 1919), and the symphony "Israel" (1913–18), it is that portion of Mr. Bloch's work that is peculiarly Hebraic in character. In a letter to the writer of these Programme Books in 1917, Mr. Block mentioned a "Symphonie Orientale" on Jewish themes, a Jewish opera, "Jézabel," on which he had begun work, and numerous sketches for other Jewish works. He also wrote at the time that the Psalms, "Schelomo," and "Israel" were more representative than the "Jewish Poems" because they came from the passion and the violence that he believed to be the characteristics of his nature. "It is not my purpose, not my desire, to attempt a 'reconstitution' of Jewish music, or to base my works on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible: the freshness and naïveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs. All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers way down in our soul."

"Schelomo" was performed in New York at a concert of the Society of the Friends of Music on May 3, 1917, Hans Kindler, violoncellist. The orchestral score was published in 1918. The piece was performed in Philadelphia by the Philadelphia Orchestra, Mr. Kindler, violoncellist, on October 27, 1922. The first performance

Telephone Pennsylvania 2634

Esperanza Garrigue

Art of Singing

Recommended by

Adelina Patti, Enrico Caruso, W. J. Henderson

"You have my permission to quote me anywhere at any time as saying that I know that you understand voice placing, and I'll back my belief, as heretofore, by sending you pupils." *W. J. HENDERSON*

Studio:

Metropolitan Opera House

1425 BROADWAY, N.Y.

in Boston was at a concert of the Boston Symphony Orchestra, Jean Bedetti, violoncellist, April 13, 1923.

The *Musical Quarterly* of January 1921, published a translation by Theodore Barker of Guido M. Gatti's estimate of "Schelomo" contributed to *La Critica Musicale* of April—May, 1920:—

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multiude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth forever. . . . He that increaseth knowledge increaseth sorrow.' . . . At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of polychromatic tones shot through with silvery

(Frank) La Forge - (Ernesto) Berúmen Studios
VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary
14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

clangors and frenzies of exultation. And anon one finds oneself in the heart of a dream-world, in an Orient of fancy, where men and women of every race and tongue are holding argument or hurling maledictions; and now and again we hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like musical expression intimately conjoined with the Talmudic prose. The pauses, the repetitions of entire passages, the leaps of a double octave, the chromatic progressions, all find their analogues in the Book of Ecclesiastes—in the versicles, in the fairly epigraphic reiteration of the admonitions ('and all is vanity and vexation of spirit'), in the unexpected shifts from one thought to another, in certain *crescendi* of emotion that end in explosions of anger or grief uncontrolled."

Mr. Lawrence Gilman, editor of the Philadelphia Orchestra's Programme Books, wrote when "Schelomo" was performed in Philadelphia:—

"The texture of the music, and especially the writing for the solo violoncello, is extraordinary in its richness of dramatic, poetical, and pictorial suggestion—an imaginative projection of singular vividness and intensity. The violoncellist and the seconding orchestra are by turns lyrist and tragedian, poet and seer. The great king amid his gorgeousness, reflecting in disillusionment upon his silver and his gold, the treasures of his provinces, the abundance of his gardens and his orchards, the fulfilled desires of his heart and eyes; and the Preacher, sombre and mournful in his acrid wisdom, uttering bitter admonitions as he contemplates the vanishing mist that is all delight, the sorrowing echoes of beauty and splendor, 'the shadows of rippled waters, the mysterious reflections of a destiny unguessed and unascertainable,' the rumor of the darkening Wings; these thoughts are implicit in the imaginings of the tone-poet—in the poignant chief subject for the violoncello, with its characteristic figure of a dotted eighth-note, that is heard after the opening five bars of introduction (*Più animato*, 12-8, 'with the utmost expression'); in the piercing outbursts of despair that invoke the full voicing of the orchestra; in the strange and impressive recitatives for the bassoon and other solo voices—ultimately, with mordant power, for two trumpets fortissimo—which are as the sombre exhortations of the Preacher; in the intervals of sensuous lyricism and imperial pageantry; in the final descent into the depths, the brooding of the violoncello filling the music with the darkness of shut doors and shadowed windows and resolving dust."

It is perhaps unnecessary to say that Solomon was not the author of that strange book "Ecclesiastes," or "Koheleth." The book is post-exilic in date. It was written either in the last century of Persian rule, when the empire of Cyrus gradually broke up (in the fourth century), or in the period of the later Ptolemies and Seleucids, "in a corrupt Hellenistic period" (in the third century). The background is not at all that of Solomon's time, but post-Solomonic. It is reasonable to suppose that the author was a scribe, a leading Jew, in the territory of a king subject to the Persians. "Ecclesiastes" is a monologue which, in the opinion of some commentators, conceals a real dialogue. Mr. W. L. Courtney in "The Literary Man's Bible" says of it: "Its philosophy, such as it is (and it may be derived from the Greek), is Epicurean, or rather Cyrenaic combined with a weary pessimism. Sometimes it is like Omar Khayyám, sometimes like Euripides or Leopardi. Occasionally the author puts in phrases of a quite opposite tenor, and quite inconsistent with his general position, perhaps, to put himself right with the orthodox party. But he never gives up his belief in God, he is no atheist, and his last chapter (XII) is fine. Koheleth=the preacher, is, of course, a mask for anonymity. His general position is this: (*i*) Nature does not progress, it merely recurs. (*ii*) Man's work is futile, because it has no continuity and no endurance. (*iii*) Only chance regulates the world: there is no purpose, no artistic justice. (*iv*) There is no future world to put this one straight. (*v*) Better enjoy what you can. Austerity is of no avail; one should be neither over-good, nor over-bad. Do not take life too seriously. But make your account with God. Walk carefully, as you come to the house of God. Say as little as you can, for whatever you say will be used against you. It is only because the book is supposed

Mr. Alfred Edward Freckelton, teacher of the piano, desires to call to your attention his inauguration of Group Lessons in response to the growing demand for instruction of this type.

Each group will consist of three students of practically equal ability. All will study the same material and each will receive an equal amount of individual attention. The period will be of one hour duration.

Mr. Freckelton is assured that this innovation will be welcomed by those who desire expert and artistic instruction but feel unable to meet the necesssarily high fees required for private instruction, and by those who appreciate the returns received from the competitive spirit developed by such lessons.

Mr. Freckelton will gladly send to you full information in regard to these group lessons. He will of course continue his work with individual students.

STEINWAY HALL
113 WEST 57th STREET
New York

Residence
214 ARLINGTON AVENUE
Brooklyn, N. Y.

to be by Solomon—Solomon repentant and disillusioned—that it ever found a place in the Canon."

• • •

"The sun hides not Virginia's Dismal Swamp," says Herman Melville in "Moby Dick," "nor Rome's accursed Campagna, nor wide Sahara, nor all the millions of miles of deserts and of griefs beneath the moon. The sun hides not the ocean, which is the dark side of this earth, and which is two-thirds of this earth. So, therefore, that mortal man who hath more of joy than sorrow in him, that mortal man cannot be true,—not true, or undeveloped. With books the same. The truest of all men was the Man of Sorrows, and the truest of all books is Solomon's, and Ecclesiastes is the fine hammered steel of woe. 'All is vanity.' ALL. This wilful world hath not got hold of unchristian Solomon's wisdom yet. But he who dodges hospitals and jails, and walks fast crossing graveyards, and would rather talk of operas than hell; calls Cowper, Young, Pascal, Rousseau, poor devils all of sick men; and throughout a carefree lifetime swears by Rabelais as passing wise, and therefore jolly;—not that man is fitted to sit down on tombstones, and break the green damp mould with unfathomably wondrous Solomon."

ORGAN PRELUDE AND FUGUE, E-FLAT MAJOR, BY J. S. BACH: ARRANGED FOR ORCHESTRA BY . . . . . ARNOLD SCHÖNBERG

(Bach, born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750. Schönberg, born at Vienna on September 13, 1874; now living)

The Prelude and the Fugue are not necessarily joined together, but are regarded as independent composition. The Fugue is commonly known as "St. Ann's."* The first performance of Schönberg's arrangement was at a concert of the Cincinnati Orchestra in Cincinnati, in February, 1930.

*"A misleading title, as, except in the identity of its subject with the first strain of it, 'Ann's,' the fugue has no connection with the hymn tune."—G. A. CRAWFORD.

When all the world is Young

A Debutante portrait by Bachrach is the hallmark of a successful debut upon the wondrous stage of life.

Bachrach

Photographs of Distinction

507 FIFTH AVE. Vanderbilt 7400

Washington Detroit Cleveland Philadelphia

SYMPHONY HALL, Boston March 21, 22, 23, 24, 25, 26

BRAHMS FESTIVAL

By the

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY

Conductor

Assisted by the

HARVARD and RADCLIFFE CHORUSES

Dr. ARCHIBALD T. DAVISON and G. WALLACE WOODWORTH,

Conductors

ARTUR SCHNABEL
Piano

JEANNETTE VREELAND
Soprano

MARGARET MATZENAUER
Mezzo-Soprano

FRAZER GANGE
Baritone

BURGIN STRING QUARTET

The Festival Programmes will include:

Orchestral Music—The four Symphonies, the two Pianoforte Concertos, the Academic Festival Overture, and the Variations on a Theme by Haydn.

Choral Music—"A German Requiem," "A Song of Destiny," "Liebeslieder" Waltzes, the Rhapsody for Alto with Male Chorus.

Chamber Music—Violin Sonata, Music for Pianoforte solo, and the Piano Quintet in F minor, and Songs (by Mme. Matzenauer).

Tickets for four extra concerts (March 23-26) are available by Mail Order.

(The Concerts of March 21 and 22 are part of the regular Friday and Saturday series, which are already subscribed.)

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Boston
284 Boylston St.

New York City
10 West 48th St.

Phones—Bryant 6828, 6829

You Can Rely on Lewandos

FOURTH MATINEE

SATURDAY AFTERNOON, MARCH 8

AT 2.30

PROGRAMME

Lazar . . . . . Concerto Grosso No. 1 for Orchestra, in the Old Style

I. Largo; Allegro.
II. Largo.
III. Allegretto.
IV. Allegro.

(First time in New York)

Sibelius . . . . . Symphony No. 6, Op. 104

I. Allegro molto moderato.
II. Allegro moderato.
III. Poco vivace.
IV. Allegro molto

Sibelius . . . . . Concerto for Violin and Orchestra in D minor, Op. 47

I. Allegro moderato.
II. Adagio di molto.
III. Allegro ma non tanto.

Gruenberg . . . . . Jazz Suite, Op. 28

Fox-trot Tempo.
Boston Waltz Tempo.
Blues Tempo, Slow Drag.
One-step Tempo.

SOLOIST

RICHARD BURGIN

There will be an intermission of ten minutes after the symphony

---

The music of these programmes is available at the 58th Street Library

Concerto Grosso No. 1 for Orchestra, in the Old Style

Filip Lazăr

(Born at Craiova, Roumania, on May 18, 1894; living at Paris)

This concerto was composed in 1929. Lazăr's "Music for an Orchestra" was performed by the Boston Symphony Orchestra, for the first time anywhere, on March 23, 1928. His "Tziganes" ("Gypsies"), a Scherzo, was played for the very first time at a concert of the Boston Symphony Orchestra on October 29, 1926. Dr. Koussevitzky conducted both performances.

* * *

Lazăr entered the Bucharest Conservatory of Music when he was nine years old. He studied the pianoforte with Emilie Saegin, and theory with D. C. Kiriac. From 1909 to 1913 his teacher of harmony, counterpoint, and fugue was Alfonso Castaldi. At the Leipsic Conservatory of Music (1913–14), Lazăr took pianoforte lessons of Robert Teichmüller. His teacher in composition was Stephan Krehl.* A pianoforte sonata showing the strong influence of Schumann and Brahms was written by Lazăr at this period. He returned to Roumania a few days before the war broke out. In 1915 he reentered the military school, and remained there until Roumania declared war against the central Allies. He served actively in the army, was cited in an "order of the day," and he received the Roumanian War Cross.

The list of his compositions includes a violin sonata (1919), which was awarded the second national prize for composition; in 1920–22 he composed some orchestral pieces, his first attempts in large musical form; in 1924 he wrote a pianoforte suite, "Bagatelle," for double bass or violoncello with piano; "Divertissement," for full orchestra—all of which are published by Universal Edition. In 1924 he composed two Folk Choruses (*M S.*); in 1925, Two Roumanian Folk Dances (Oxford University Press); 1926 "Deux Chansons d'amour et une autre gaie" (Durand, Paris).

* * *

Le Ménestrel of January 3, 1930, announced the performance of Lazăr's "Ring" by the Orchestre Symphonique de Paris, M. Gorgesco, conductor, on January 10.

*Krehl, born at Leipsic in 1864, a pupil of the Leipsic Conservatory, taught the piano and theory in 1889 at the Carlsrühe Conservatory; in 1907, at the Leipsic Conservatory, where in 1910 he was made a Professor. He is known as a composer by his Symphonic Prelude to Hauptmann's "Hannele"; chamber music (including a clarinet quintet, string quartet, and violin sonata); a cantata ("Tröstung") for solo voices, chorus, and orchestra; pianoforte pieces, and songs. He has written several theoretical treatises.—P. H.

RICHARD COPLEY, Management
10 East 43rd Street, New York

Society of the Friends of Music

ARTUR BODANZKY, Conductor

MECCA AUDITORIUM 133 West 55th Street

NEXT CONCERT SUNDAY, MARCH 9th, at 4 P.M.

BACH'S "ST. JOHN PASSION"

(Annual Performance)

SOLOISTS:

ETHYL HAYDEN GEORGE MEADER MARION TELVA
FRIEDRICH SCHORR CARL SCHLEGEL

LYNNWOOD FARNAM, *Organist*

FRIENDS OF MUSIC CHORUS : : METROPOLITAN OPERA ORCHESTRA

SUNDAY, MARCH 16th, at 4 P.M.

Choral-Instrumental Programme

SOLOIST

FELIX SALMOND, *'Cellist*

FRIENDS OF MUSIC CHORUS : : METROPOLITAN OPERA ORCHESTRA

Among the works to be given at this concert will be the
Elgar Concerto (Mr. Salmond) and the Brahms "Parzengesang" (Chorus)

SUNDAY, MARCH 30th, at 4 P.M.

PURCELL'S "DIDO and AENEAS"

and Old English Music for the Organ

SOLO'STS:

DOROTHEA FLEXER MARION TELVA MARGARET MATZENAUER
GEORGE MEADER CARL SCHLEGEL

LYNNWOOD FARNAM, *Organist*

Tickets every day, including days of concerts, at Mecca Box Office. Daily, except Sunday at Ampico Box Office, 584 Fifth Avenue, and 10 East 43rd Street, Room 503, Vanderbilt 0659-J

RICHARD COPLEY, *Concert Manager*

(The Steinway is the Official Piano of the Society)

Carnegie Hall, MONDAY EVENING, March 10th, at 8.30
ETHYL HAYDEN
SONG RECITAL Kurt Ruhrseitz at the Piano (Steinway Piano)

Carnegie Hall, WEDNESDAY EVENING, March 12th, at 8.30
WILLIAM KROLL
VIOLIN RECITAL Emanuel Bay at the Piano (Steinway Piano)

Carnegie Hall, SATURDAY AFTERNOON, March 15th, at 2.30
JOSEF HOFMANN
PIANO RECITAL (Steinway Piano)

Carnegie Hall, WEDNESDAY EVENING, March 19th, at 8.30
MAUD Von STEUBEN
SONG RECITAL Harold Genther at the Piano (Steinway Piano)

Town Hall, WEDNESDAY EVENING, March 26th, at 8.30
COMPINSKY TRIO
(Steinway Piano)

Symphony No. 6, Op. 104 . . . . . Jan Sibelius

(Born at Tevastehus, Finland, December 8, 1865; now living at Järvenpää, Finland)

This symphony, composed in 1923,* and dedicated to Wilhelm Stenhammer, has no key signature. The score, without date of publication or of composition, is dedicated to Dr. Wilhelm Stenhammer.† The first performance in the United States was by the Philadelphia Orchestra, Mr. Stokowski, conductor, in Philadelphia, on April 23, 1926. Mr. Lawrence Gilman, the brilliant editor of that orchestra's Programme Books, states that "the score and parts of the Sixth Symphony were sent from Stockholm to the orchestra at the request of Mr. Stokowski, following the enthusiastic reception of the Fifth when it was repeated this season. Sibelius, announcing the dispatch of the score and parts, wrote as follows in a letter to Mr. Mattson, assistant manager of the orchestra: 'It will be an honor and a joy to have the first performance in America of my Sixth Symphony under Mr. Stokowski, to whom I beg you to convey my respectful and appreciative greeting.'"

Mr. Gilman called attention to the marked fondness shown by Sibelius in this symphony, as in his Seventh, for scales of various character "as the stuff of thematic structure."

I. Allegro moderato, A minor, 2-2. An introduction is for strings along without basses. A theme for flutes moves in thirds. Subsidiary themes, also in thirds, march diatonically. The dominating musical idea is in eighth notes, played by the first violins in three parts; an idea in its melodic nature, not unlike the preceding theme for flutes. This is played with for many measures until it passes into the flute theme, in which violoncellos now join. The familiar thirds are to be found in the figures in thirty-second notes for woodwind instruments; for violins and violas; in ascending and descending scale passages for the violoncellos. Arpeggio figures for woodwind usher in a section in C major. Second violins and violoncellos (with violas later) go up and down the scale against octaves, for bassoons and flutes. "A tremolo figure for the violoncellos and basses, rushing scales in unison and octaves for the woodwind and

*According to the biographical sketch of Sibelius in the "Dictionary of Modern Music and Musicians."

†Stenhammer, composer, pianist, conductor, born at Stockholm in 1871, died there in 1927. He studied at the Stockholm Conservatory of Music and in 1892–93 piano playing with Heinrich Barth, at Berlin. He was conductor of the Philharmonic Society, Stockholm (1897); second conductor at the Royal Theatre (1900); conductor of the Gothenburg Symphony Orchestra (1907). He was a member of the Tor Aulin String Quartet. His reputation as a pianist was high throughout Europe. His chief works were "Prinsessan och Svennen," for solo voices, chorus, and orchestra (1892); the opera "Tirfing" (Stockholm, 1898); the opera "Das Fest auf Solhaug" (Stuttgart, 1899); choral works; Symphony in F major; overture, "Excelsior"; orchestral Rhapsody, "Midvinter"; four string quartets, two piano concertos, a piano sonata; many songs. In 1916, at the Jubilee of the Gothenburg High School, he was given the title "Dr. phil. h. c."

strings, and a final reminiscence of the chief theme for clarinets in thirds, against a scale fragment for the violins, end the movement, poco tranquillo. The final effect is modal, with a suggestion of the first authentic mode, the Dorian."

II. Allegretto moderato, 3-4. The movement begins with a passage in four-part harmony (flutes and bassoons), at first in D minor, but going into G minor, the tonality of the movement. The chief theme, *mp,* espressivo, is given to the first violins, divided, with chords for the woodwind. Ascending scales follow in the other strings. The first violins restate the chief theme. A lyrical theme in B-flat major is announced by first violins and violoncellos, but the earlier scale subject returns. Then comes a passage poco con moto, in which the strings have a figure in thirty-second notes, with the woodwind talking lightly. The movement ends with a cadence for strings, oboe, and harp.

III. Scherzo. Poco vivace, 6-8. The theme that begins the movement is chiefly rhythmical, for violins over a chord, D minor. The contrasting theme, more lyrical, is at first for woodwind instruments in thirds; then for violins, developing into a melody for the strings. But the agitated opening theme busies the whole orchestra. After a vigorous crescendo and a chord for the brass, the lyrical theme re-

1929 - SEASON - 1930

FIFTH SUBSCRIPTION CONCERT

CONDUCTORLESS SYMPHONY ORCHESTRA

CARNEGIE HALL

FRIDAY EVENING, MARCH 28th, AT 8.45 P.M.

Soloist

SOPHIE BRASLAU, *Contralto*

PROGRAMME

BORODIN ..... SYMPHONY NO. 2, B MINOR
GOOSSENS ..... SUITE FOR STRINGS
MOUSSORGSKY ..... GROUP OF SONGS
SOPHIE BRASLAU
WEBER ..... OVERTURE "EURYANTHE"

Boxes: - - $20.00 and $24.00
Tickets: - $1.00 to $2.50

Now on sale at Box Office, Carnegie Hall and at Office of Conductorless Symphony Orchestra, 22 East 55th Street, New York

Telephone: Wickersham 7870

Steinway Piano

turns, increasing in strength, until there is a sudden ending in thirds.

Finale. Allegro molto, C major, 4-4. A heroic theme for violins, woodwind, and two horns is answered by a phrase for lower strings. The music becomes more and more agitated. And here the diatonic character found prevailing in the symphony becomes chromatic. A crescendo leads to a climax *fff*. The first theme follows now for strings alone, and the opening section is elaborated harmonically and by the instrumentation. The Coda, Doppio più lento, sums up the significant features of the symphony: the diatonic scale and the intervals of the third. There is a quiet ending in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, kettle drums, harp, and the usual strings.

* * *

Sibelius came to the United States in 1914, arriving in New York. He came as the guest of Carl Stoeckel (now dead), to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 4, Sibelius conducted his "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy, "King Christian II"; "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and a composition, then new, the sea-sketch "Aalottarex," which was performed for the first time. Sibelius soon afterwards visited Boston.

On June 17, 1914, the degree of Doctor of Music was conferred on him by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr. Sibelius long since captured Finland, Germany, and England, and on coming to America to conduct a symphonic poem found that his fame had already preceded him also. Still in the prime of life, he has become, by the power and originality of his work, one of the most distinguished of living composers. What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressible way with the lengends of Finland as embodied in her national epic. He has translated the Kalevala into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a deeply poetic personality." The commencement exercises included three of Sibelius's compositions. They were conducted by Horatio W. Parker (now dead).

C A R N E G I E H A L L

SEASON 1929-1930

LAST CONCERTS OF THE SEASON

Thursday Evening, April 10, 1930, at 8.30

Saturday Afternoon, April 12, 1930, at 2.30

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

SOLOIST AT BOTH CONCERTS

ARTUR SCHNABEL

Piano

Concerto, D minor, for Violin and Orchestra, Op. 47

Jan Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää, Finland)

This concerto was published in 1905. It was played by Carl Halir at Berlin on October 19 of that year. The first performance in the United States was at a concert of the Philharmonic Society of New York on November 30, 1906, Maud Powell, violinist. She played it with the Theodore Thomas Orchestra in Chicago on January 25, 1907.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on April 20, 1907, Mme. Powell, violinist, Dr. Muck, conductor. She played it again in Boston with the Boston Symphony Orchestra on March 9, 1912. There was a performance in Boston at concerts of the Boston Symphony Orchestra on March 1 and 2, 1929. Richard Burgin, violinist.

Mrs. Newmarch says in her sketch of Sibelius: "With the advance of years he (Sibelius) has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works. The Violin Concerto, Op. 47, is a case in point. We cannot judge it by comparison with its original conception, but the Finnish critics consider it to be far more acceptable in its revised form. Sibelius's Violin Concerto, like that of Tchaikovsky's has been pronounced impossibly difficult; but it has not had to wait so long for its interpreter as the Russian concerto waited for a Brodsky."*

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant

*Adolph Brodsky was the first to play Tchaikovsky's violin concerto (Philharmonic Concert, Vienna, December 4, 1881). The concerto was composed in 1878.

climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme—it is of a resolute nature—is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.

* * *

Maud Powell, the most famous of the female American violinists, was born at Peru, Ill., on August 22, 1868. She died suddenly at Uniontown, Pa., on January 8, 1920, on one of her many tours. She studied violin playing with William Lewis, Chicago; Schradieck, Leipsic; Dancta, Paris; Joachim, Berlin. (At the age of nine she played the violin, also the piano, in public after early lessons in Aurora from William Fickensher and his daughter.) She went to Leipsic when she was thirteen years old. In 1883 she played in London and the English provinces. In 1885 she made her début with the

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS,
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

Get your VICTOR RECORDS of
The Boston Symphony Orchestra
— at —
MARCONI BROS. INC.
RADIOS
SYMPHONY SERIES
— of —
The World's Greatest Music
ALBUM SETS OF RECORDS
RADIOS OF ALL MAKES
126 EAST 59th STREET
Tel. Volunteer 4026 Prompt Deliveries

Philharmonic Orchestra of Berlin. Returning to the United States, she played with the Philharmonic Society of New York, Theodore Thomas conductor, on November 14, 1885 (Bruch's First Concerto). From that time until her death, she lived the life of a travelling virtuoso, playing with orchestras and in recitals in the chief cities of Europe and the United States, touring Germany, Austria, Holland, Belgium, France, Great Britain, Russia, Denmark, South Africa. With the Boston Symphony Orchestra, she played Bruch's Concerto No. 1 (March 5, 1887); Tchaikovsky's Concerto (April 13, 1901); also Sibelius's concerto, as mentioned above. She was the first to play the following concertos in the United States: Saint-Saëns's C major; Dvorak's A minor; Shelley's G minor; Huss's D minor, Arensky's A minor; and the concerto by Sibelius. She played Tchaikovsky's concerto in New York on January 19, 1889, but it is possible that Dr. Leopold Damrosch played it before her. She married H. Godfrey Turner. The marriage was a happy one.

In 1894 she organized the Maud Powell String Quartet, which was disbanded in 1898.

Her father was of English-Welsh extraction; her mother was of German-Hungarian stock. Maud Powell was a woman of strong character; of sound sense; of physical and mental energy; not disturbed by difficulties or discouragement; a staunch friend.

JAZZ-SUITE FOR ORCHESTRA, OP. 28 . . . . . LOUIS GRUENBERG

(Born in Russia on August 3, 1883; living in Brooklyn, N.Y.)

For Notes see page 12

APPLICATIONS FOR ADVERTISING SPACE IN THIS PROGRAMME SHOULD BE MADE TO L. S. B. JEFFERDS, ADVERTISING MANAGER, SYMPHONY HALL, BOSTON, MASS.

MUSICAL INSTRUCTION

PERFECT PRACTISE PERIODS
PREPARE PERFECT PERFORMANCES

ANTOINETTE HALL-WHYTOCK A.A.G.O.
ACCOMPANIST and COACH

205 West 57th St., Wednesdays
Circle 5420

Personal address, St. Ann's Church
Sayville, Long Island, Tel. 516

Teachers and Professionals: For space in this program, consult me.

TEACHER of SINGING
Director
Radio Programme Service
of America
Auditions Daily
12-2. Saturdays 2 - 4 p.m.

Bernhard Steinberg

GRAND OPERA and
CONCERT BARITONE

who received high praise from American and European critics

ENGAGEMENTS ASSURED
For Musical Comedy, Radio Hours and Concerts to Pupils who Qualify

Studio: 32 METROPOLITAN OPERA HOUSE 1425 BROADWAY Tel. Longacre 5913

The Longy School of Music
announces a new member of its faculty
FREDERIC TILLOTSON
Teacher of the Pianoforte

Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer

The Longy School is now using exclusively the
Catalogue sent upon request **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

EDWARD SCHUBERTH & COMPANY
Importers, Music Publishers and Dealers, 11 East 22nd Street, New York
PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig
Cotta Edition, Stuttgart
Practical Pianoforte School
Banks & Co., York
Gould & Bolttler, London
Forsyth Bros., Ltd., London
Beal, Stuttard & Co., London
Joseph Williams, Ltd., London
J. B Cramer & Co., London
Cary & Co., London
F. Hofmeister,-Germer Works, Leipzig
Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON
Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston
NEW YORK 902 Steinway Hall
BOSTON (Thursdays only) 26 Steinert Hall
Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

ELISE REIMER-KELLY
Tone Builder
Professionals a Specialty
Tel. Circle 5149 mornings
806 Steinway Hall - New York

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Studio: TRINITY COURT
175 DARTMOUTH STREET BOSTON
(Kenmore 8431)

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS
Steinway Hall
New York City
STUDIO
Pierce Building
Copley Square, Boston

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET BOSTON
Telephone Hubbard 6677

THEO. VAN YORX TENOR
Special attention to the speaking and singing voice in relation to the motion picture art.
Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792
If no answer ring Susquehanna 4500

personal

INVESTMENT Management is not an investment trust. It is a personal investment service.

An individual investment program is worked out for each client based upon expert study of his particular financial requirements. Every account is administered as a separate and distinct account upon our books. Clients are advised immediately of purchases and sales so that they can be aware at all times of the exact status of their security holdings.

Because of this individual method of administration, adaptation may readily be made to meet unforeseen changes in any investor's financial objective.

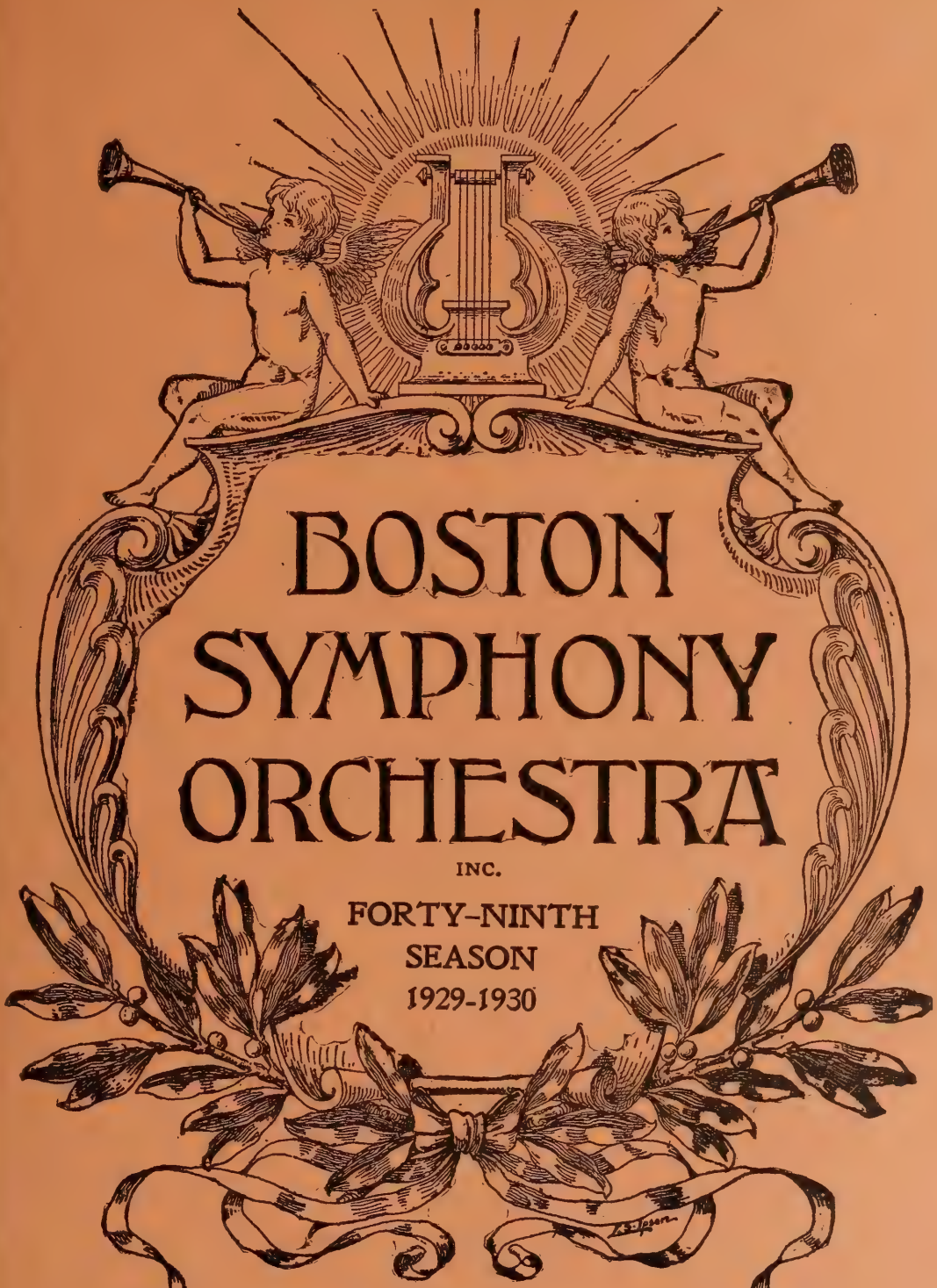
Our officers will be glad to explain to you how Investment Management may be advantageously applied to your personal investment needs.

LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

CARNEGIE HALL . . . . . NEW YORK

Thursday Evening, April 10, at 8.30
Saturday Afternoon, April 12, at 2.30



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON
1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

CARNEGIE HALL - - - NEW YORK

Fourty-fourth Season in New York

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programmes of the

FIFTH CONCERT

THURSDAY EVENING, APRIL 10, at 8.30

AND THE

FIFTH MATINEE

SATURDAY AFTERNOON, APRIL 12, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

the STEINWAY that you buy today will serve your children's children

•

FEW THINGS today are really built to last. But the Steinway is a notable exception. It is made like a watch, inside and out. Only the finest workmanship and materials enter into it. For 30, 40 or 50 years and more it will continue to bring delight and entertainment to your family. . . . You need never buy another piano! Such durability as this spells real economy. The Steinway will outlast three ordinary pianos, besides giving you the depth and beauty of tone which only a Steinway can give. There are many models and prices. Make your visit to your nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

GILDA GRAY

A FUR COAT *by* SHAYNE

To the natural loveliness of your Shayne fur is added the satisfaction of a label which politely indicates that your purchase was *not* impelled by a cut price, a reduction or any other form of so-called "sale".

C. C. SHAYNE & CO.

STRICTLY RELIABLE FURS

126 West 42nd Street , New York

Established 1865 , *Still Under Same Ownership*

Forty-fourth Season in New York

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTH CONCERT

THURSDAY EVENING, APRIL 10

AT 8.30

PROGRAMME

Brahms . . . . . Academic Festival Overture, Op. 80

Brahms . . Concerto No. 2 in B-flat major for Pianoforte and Orchestra, Op. 83

I. Allegro non troppo.
II. Allegro appassionato.
III. Andante.
IV. Allegretto grazioso.

Brahms . . . . . Symphony No. 4 in E minor, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

SOLOIST

ARTUR SCHNABEL

BECHSTEIN PIANO

There will be an intermission of ten minutes after the Concerto

---

The music of these programmes is available at the 58th Street Library

RAYMOND-WHITCOMB

announce

ROUND THE WORLD CRUISE

To sail January 21, 1931

¶ The Cruise Ship will again be the "Columbus" — which is the largest and fastest ship ever to sail round the world. Because of her superior speed, the time spent at sea will be less than on other cruises — and the length of the Cruise will be reduced to 107 days without reducing the number of places visited or the shore programs. ▲ With visits to all the usual Round-the-World-Cruise countries and to *Penang, Malacca, Zamboanga, Macassar* — and trips to *Bali* and *Angkor Wat.* $2000 and up.

MEDITERRANEAN CRUISE

To sail January 31, 1931

¶ This cruise is timed to be in *Nice* for the famous Carnival. It will visit five of the larger and historic Mediterranean islands — *Sicily, Malta, Cyprus, Rhodes* and *Corsica* — and several of those smaller Mediterranean cities which are truly typical — as *Palermo, Taormina, Cattaro* and *Ragusa.* With ten days in Egypt and the usual visits to *Algiers, Tunis, Naples, Venice, Constantinople, Athens* and the *Riviera.* Rates, $1000 and upward.

North Cape Cruise, June 24, 1930 *Land Cruises in America*
Tours and Independent Trips to Europe

RAYMOND & WHITCOMB COMPANY

670 FIFTH AVENUE, Telephone Volunteer 3400
225 FIFTH AVENUE, Telephone Ashland 9530

Academic Festival Overture, Op. 80 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms wrote two overtures in the summer of 1880 at Ischl—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic"; as Reimann says, "The satyr-play followed the tragedy." It is said by Heuberger that Brahms wrote two "Academic Festival Overtures;" so he must have destroyed one of them. The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879)*; this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made potpourri or fantasia

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctortitate regia Universitatis Litterarum Vratislavieusis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)" Brahms in 1877 was offered the title of Mus. Doc. from the University of Cambridge, England.

To Musical Societies & Publick Assemblies

Ye Olde New England

PSALM-TUNES

1620—1820

With Historical Sketch and Biographical Notes

By

William Arms Fisher

The only book of its kind issued, price, $1.00

OLIVER DITSON COMPANY

179 TREMONT STREET, BOSTON

10 EAST 34th STREET, NEW YORK

on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen—at the university made famous by Canning's poem:

> Whene'er with haggard eyes I view
> This dungeon that I'm rotting in,
> I think of those companions true
> Who studied with me at the U—
> —niversity of Göttingen—
> niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly potpourri on students' songs à la Suppé"*; and, when Kalbeck asked him ironically if he had used the "Foxsong,"

*Franz Suppé (1819–1895), theatre conductor and voluminous composer, wrote serious works of worth, but was best known by his operettas, which had a world-wide popularity, as "Fatinitza" (1876), "Boccaccio" (1879). He wrote for the stage no less than 211 works—among them 31 operettas, music for 180 farces, ballets, etc. He was probably first known in this country by the overture to the play, "Poet and Peasant." There is a statue over his grave in Vienna. Otto Keller wrote his life. Suppé's full name was Francesco Ezechiele Ermenegildo Cavaliere Suppe Demelli. Born at Spalato, he died at Vienna. A pupil of Sechter and Seyfried at the Vienna Conservatory, he received valuable advice from Donizetti.

In tune with
the smartest
occasions

White Rock
The leading mineral water

Columbia
MASTERWORKS*
Series
Forthcoming Issues

TSCHAIKOWSKY
Symphony No. 4, in F Minor

This first of Tschaikowsky's great trinity of symphonies is unmistakably one of his most inspired scores. Its recording by Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam is a fitting companion for his Columbia recording of the same composer's Fifth Symphony.

COLUMBIA MASTERWORKS SET No. 133

TSCHAIKOWSKY: Symphony No. 4, in F Minor, Op. 36
By Willem Mengelberg and Concertgebouw Orchestra of Amsterdam

In Ten Parts, $10.00 with album

MOZART
Quartet in B-flat (K. 458)

The beautiful "Hunt" Quartet of Mozart embodies some of the most fascinating music found anywhere in the voluminous literature of this master-composer. The gaiety of its rapid movements and the grace of its minuet are equalled by the peace and loveliness of its adagio. An interpretation by the Lener Quartet insures the last word in chamber music recording.

COLUMBIA MASTERWORKS SET No. 134

MOZART: Quartet in B-flat (K. 458) ("Hunting Quartet") by Lener String Quartet (Lener, Smilovits, Roth and Hartman)

In Six Parts, $6.00 with album

"Magic Columbia *Notes"*

Columbia Phonograph Company
1819 Broadway New York City

COLUMBIA
"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced in Binzer's "Wir hatten gebauet ein stattliches Haus"*: "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"‡ (Freshman Song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by violoncellos and violas pizzicati. There are hearers undoubtedly who re-

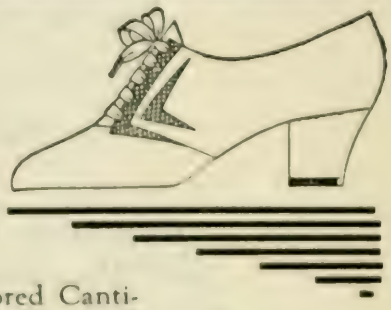
*"Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes. The music is by Friedrich Silcher, who was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His "Sammlung deutscher Volkslieder" is a classic. Among his best-known songs are "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

†"Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡"Was kommt dort" is a student song as old as the beginning of the eighteenth century.

Stylish for Walking

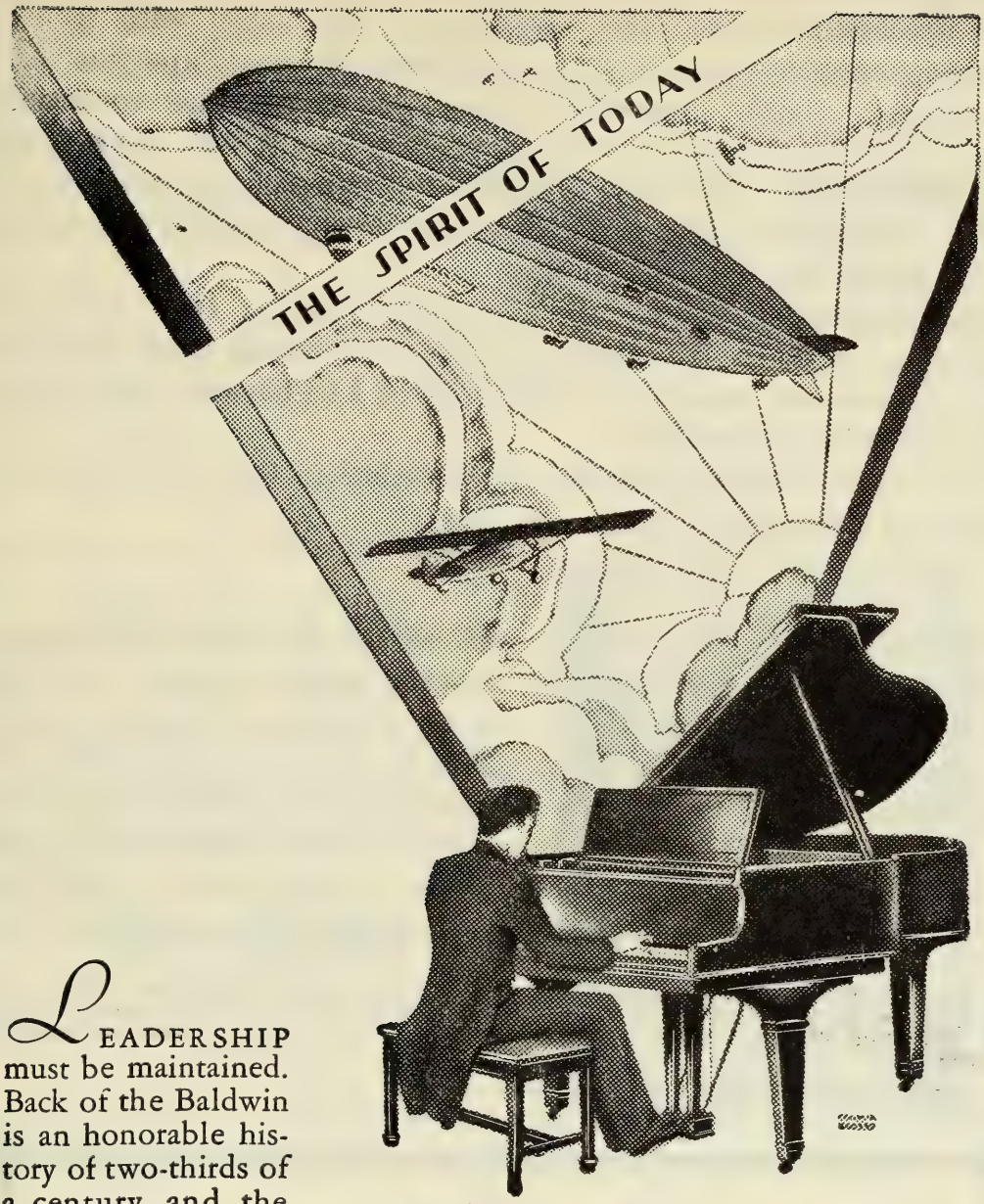


DISCRIMINATING women like the tailored Cantilever models. Fine quality, smart appearance and genuine comfort make them a pleasure to wear. At either of these conveniently located Cantilever Shops, trained shoe men will fit you perfectly.

CANTILEVER SHOE SHOPS

14 West 40th Street, New York (By the Library)

14 Hanover Place, Brooklyn (Just off Fulton St.)



Baldwin

Choose Your Piano As The Artists Do

LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present—embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

BALDWIN PIANO COMPANY

20 EAST 54TH STREET **NEW YORK CITY**

member the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe,* and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"* the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's Orchestra, October 14, 1881.

* * *

This overture is "the half-sad, half-solemn retrospect of a mature man looking back over his own vanished youth and the fun of his glorious student days† rather than an exuberant, boisterous piece of student life in the present. This is at once evident from the significant stress laid upon its meditative parts, which, in the whole of the first third of it, seem, as it were, to force themselves to take a humorous turn by an effort. It is in this blend of past and present, of seriousness and jollity, sadness and exuberance, that

*There are singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, is it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

†But Brahms himself knew not those days.—P. H.

FRANK SHERIDAN, *Pianist*
AND
PAUL STASSÉVITCH, *Violinist*
Are among the notable concert artists who teach exclusively at
The David Mannes Music School
57 East 74th Street STEINWAY PIANO New York

the peculiar beauty of this overture consists, as well as the human and poetic charm which are all its own. It does not, indeed, advance matters much to know which German student songs have been made use of. . . . For all the simplicity and fidelity to the originals of their setting, the artistic form imparted to them by means of tone-color is so subtle that we only notice, as it were, half-consciously, how, in their very choice, the comical humor of the descent of the young foxes seems to be fully counterbalanced, if not outweighed, by the solemn, chivalrous pride of the 'Landesvater' the stately and restrained rejoicing of the hymnlike 'Gaudeamus', and the earnest, patriotic devotion of 'Ich hab' mich ergeben.' "—"Brahms," by WALTER NIEMANN.

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's
COFFEE
the coffee part of the coffee bean

CONCERTO NO. 2, IN B-FLAT MAJOR, FOR PIANOFORTE AND ORCHESTRA, OP. 83 . . . . . JOHANNES BRAHMS

(Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897)

This concerto was performed for the first time at Budapest, from manuscript, November 9, 1881, when the composer was the pianist.*

On April 8, 1878, Brahms, in company with Dr. Billroth and Carl Goldmark, made a journey to Italy. Goldmark, who went to Rome to be present at the last rehearsals of his opera, "Die Königin von Saba."—production was postponed until the next year on account of the illness of the leading soprano,—did not accompany his friends to Naples and Sicily. Returning to Pörtschach, Brahms sketched themes of the Concerto in B-flat major on the evening before his birthday; but he left the sketches, in which "he mirrored the Italian spring turning to summer," undeveloped.

His violin concerto originally contained a scherzo movement. Conferring with Joachim, he omitted this movement. Max Kalbeck thinks that this Scherzo found a home in the second pianoforte concerto.

In March, 1881, Brahms set out on a second journey in Italy. He visited Venice, Florence, Siena, Orvieto, Rome, Naples, and Sicily. He returned to Vienna on his birthday of that year with his mind full of Italian scenes in springtime and with thoughts of the pianoforte concerto inspired by his first visit. On May 22 he went to Pressbaum near Vienna, and lived in the villa of Mme. Heingartner. In 1907, Orestes Ritter von Connevay, then the possessor of the villa, erected a monument to Brahms in the garden. A bronze bust

*The statement made by Miss Florence May in her Life of Brahms (Vol. II., p. 194) that the first performance was at Stuttgart on November 22, 1881, is incorrect.

SCHIRMER 3 East 43rd Street

MUSIC

Classic and Popular
American and Foreign

Telephone Your Order
Murray Hill 8100

JOHN WANAMAKER NEW YORK

ARTUR SCHNABEL

Celebrated Pianist and Soloist

at this Performance

says of the

BECHSTEIN

PIANO OF THE MASTERS

"In every Bechstein instrument, to an unsurpassed measure, I have found the same inexhaustible fulness, noble beauty and sustaining tone, the same adaptability to all kinds of touch and technic, and never-failing reliability. Bechstein: the realization of everything hand and ear could desire."

•

ONLY AT WANAMAKER'S

can the Bechstein be purchased in New York . . . with the Wanamaker Guarantee . . . on the convenient Wanamaker terms of payment.

Bechstein Grands from $1435.

PIANO SALONS, FIRST GALLERY, NEW BUILDING

JOHN WANAMAKER NEW YORK

WANAMAKER PLACE—NINTH STREET AT BROADWAY

stands on a stone pedestal. An iron tablet bears this inscription: "Here in the summer of 1881 Johannes Brahms completed 'Nänie,' Op. 82, and the pianoforte concerto, Op. 83." Brahms was moved by the death of Anselm Feuerbach, the painter, to set music for chorus and orchestra to Schiller's poem, "Nänie."

Max Kalbeck, the exhaustive and exhausting biographer of Brahms, says that Elisabet von Herzogenberg was the first to know something about the existence of the concerto. In the Brahms-Herzogenberg correspondence, edited by Kalbeck and translated into English by Hannah Bryant (New York, 1909), is a letter written by Brahms to Eliasbet from Pressbaum, July 7, 1881. In it he says: "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear I have worked this udder, which has always yielded good milk before, too often and too vigorously." In a footnote, Kalbeck says that the concerto was completed on July 7; on July 11, Brahms sent the whole of it to Billroth with this note: "I am sending you some small pianoforte pieces." In her answer Elisabet thanked Brahms for the news of "a tiny, tiny pianoforte *Konzerterl* with a tiny, tiny *Scherzerl* and in B-flat—the true and tried B-flat." *"Scherzerl,"* Kalbeck takes pains to say, "is the name given to the crusty ends of a long roll of bread in Vienna."

In a letter to Billroth accompanying the concerto, Brahms begged him not to show "the little pianoforte pieces" to anyone and to return them as soon as possible; if they interested him, he would like a word about them. Billroth immediately wrote out his opinion. He praised the "musical music," rejoiced in the happy mood, said that the second concerto was to the first as the man to the youth, but he thought the "charming Scherzo hardly in keeping with the simpler form of the first movement. This Allegro appassionato put between the Allegro non troppo and the Andante gave the concerto the form of a symphony. Indeed, Hanslick, Riemann, and others have described the concerto as "a symphony with pianoforte obbligato." But Brahms did not insert the Scherzo for the sake of symphonic form; he feared that without it the "Adagio mood" would dominate the work. Billroth, who afterwards wrote to Wilhelm Lübke that the Scherzo could be omitted without injury, for, interesting as it was, it was unnecessary, conferring with Brahms in the matter, received the answer that, as the first movement was so simple, there was need of a vigorous and passionate movement before the simple Andante.

The accompaniment of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, and strings.

* * *

I. Allegro non troppo, B-flat major, 4-4. The movement opens with hints at the first theme. The horn gives out a phrase which to Kalbeck is the awakening cry of Spring to cross the Alps and to inspire the longing heart of the composer with a new romantic feeling. The pianoforte answers this phrase; there is another horn phrase, with an answer. The wood-wind, strengthened later by strings, completes the period. Cadenza-like passage work follows for the pianoforte alone. This leads to a tutti in which the first and second themes, also subsidiary themes, are exposed. The development and the free fantasia section are long and elaborate. The coda is in the shape of a decrescendo passage-work, with ornamental arpeggios for the pianoforte. A few fortissimo measures bring the close.

II. Allegro appassionato, D minor, 3-4. The movement is in the form of a scherzo. A middle section in D major answers for the traditional Trio.

III. Andante, B-flat major, 6-4. The movement opens with the announcement and development of an expressive theme, sung first by a solo violoncello, and later by first violins and bassoons. There is a resemblance between this theme and the melody of Brahms's song "Immer leiser wird mein Schlummer"; but Kalbeck says that Brahms had no thought of quoting himself, for he did not know Lingg's poem until five years later, and he set music to it in 1886. (There is also in this movement a reminder of Brahms's "Todes-

Esperanza Garrigue

Art of Singing

Recommended by

Adelina Patti, Enrico Caruso,

W. J. Henderson

"You have my permission to quote me anywhere at any time as saying that I know that you understand voice placing, and I'll back my belief, as heretofore, by sending you pupils." *W. J. HENDERSON*

Studio:

Metropolitan Opera House

1425 BROADWAY, N.Y.

Telephone Pennsylvania 2634

sehnen," composed in 1878.) The pianoforte enters with free preluding passages. The orchestra takes up the theme again. There is figuration of a varied character for the pianoforte (B-flat major, B-flat minor). A transitional passage in B major leads to the last return of the theme. The orchestra uses it for the coda, while the pianoforte has trills and arpeggios.

IV. Allegretto grazioso, B-flat major, 2-4. The Finale is in full rondo form. There are three themes: a lively one announced by the pianoforte and developed at length by it and the orchestra; a more cantabile theme of a Hungarian character given out alternately by strings and wood-wind with an arpeggio accompaniment by the pianoforte; a playful theme, which first appears for the pianoforte with a pizzicato string accompaniment. These themes are elaborately developed. There is a long coda, un poco più presto.

Symphony in E minor, Op. 98 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra"—to quote from a review of the concert the next day—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of this orchestra on December 23, 1886. The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

The symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria: the Allegro and Andante during the first summer, the Scherzo and Finale during the last. Miss Florence May in her Life of Brahms says that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he (Brahms) found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her."

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." He was doubtful about its worth. He consulted his friends, and he and Ignaz Brüll played a pianoforte arrangement in the presence of several of them. He judged from their attitude that they did not like it and he was much depressed. There was a preliminary orchestral rehearsal at

Meiningen in October, 1885, conducted by Hans von Bülow. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience.

(Frank) La Forge - (Ernesto) Berúmen Studios
VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary
14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song, "Auf dem Kirchhofe," with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this, when one may have seen the light, to return thence whence he camê as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

Your Bridal Portraits

. . . are worthy of the finest photography—Bachrach Portraits in Carbon.

Bachrach

Photographs of Distinction

507 FIFTH AVE. Vanderbilt 7400

Washington Detroit Cleveland Philadelphia

List of Works Performed at the Evening Concerts during the Season of 1929-1930

BACH

Prelude and Fugue in E-flat (for Organ) (Arranged for Orchestra by SCHÖNBERG) — IV. March 6

BAX

Symphony No. 2 in E minor and C — II. January 9

BEETHOVEN

Overture to Goethe's "Egmont," Op. 84 — I. November 21

Symphony No. 5 in C minor, Op. 67 — I. November 21

BLOCH

"Schelomo" ("Solomon") Hebrew Rhapsody for Violoncello and Orchestra
Soloist: JEAN BEDETTI — IV. March 6

BRAHMS

Academic Festival Overture, Op. 80 — V. April 10

Concerto No. 2 in B-flat major for Pianoforte and Orchestra, Op. 83
Soloist: ARTUR SCHNABEL — V. April 10

Symphony No. 4 in E minor, Op. 98 — V. April 10

DEFALLA

Three Dances from "El Sombrero de Tres Picos," Ballet — III. February 7

GRUENBERG

Jazz Suite, Op. 28 — IV. March 6

HAYDN

Symphony in D major (with the Horn Call) (B. & H. No. 31) — IV. March 6

LOEFFLER

Canticum Fratris Solis (After St. Francis of Assisi) for Voice and Orchestra
Soloist: POVLA FRIJSH — II. January 9

MOZART

Eine Kleine Nachtmusik (K. No. 525) — III. February 7

PROKOFIEFF

Second Piano Concerto in G minor, Op. 16
Soloist: SERGE PROKOFIEFF — III. February 7

Scythian Suite, Op. 20 — III. February 7

RAVEL

"Ma Mère l'Oye" ("Mother Goose"). Five Children's Pieces — I. November 21

"Bolero" — II. January 9

STRAUSS

"Till Eulenspiegel's Merry Pranks," after the Old-fashioned, Roguish Manner, in Rondo Form, Op. 28 — I. November 21

WALTON

Overture, "Portsmouth Point" — II. January 9

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Boston
284 Boylston St.

New York City
10 West 48th St.

Phones—Bryant 6828, 6829

You Can Rely on Lewandos

FIFTH MATINEE

SATURDAY AFTERNOON, APRIL 12

AT 2.30

PROGRAMME

Brahms . . . . . Academic Festival Overture, Op. 80

Brahms . . Concerto for Pianoforte No. 1 in D minor, Op. 15

I. Maestoso.
II. Adagio.
III. Rondo: Allegro non troppo.

Brahms . . . . . Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

SOLOIST

ARTUR SCHNABEL

BECHSTEIN PIANO

There will be an intermission of ten minutes after the concerto

---

The music of these programmes is available at the 58th Street Library

ACADEMIC FESTIVAL OVERTURE, OP. 80 . . . . JOHANNES BRAHMS

For Notes see Page 7

CONCERTO FOR PIANOFORTE NO. 1, D MINOR, OP. 15.

JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This concerto was played for the first time on January 22, 1859, at Hanover. Brahms was the pianist, and Joachim conducted.

The concerto was announced for performance at a Theodore Thomas concert in Music Hall, Boston, December 9, 1871, with Miss Marie Krebs,* pianist; but the concert did not take place, for Mr. Thomas, with "graceful courtesy," gave way to the musical festival of twelve hundred public-school children in honor of the Grand Duke Alexis, who was visiting Boston.

Mr. Bauer played the concerto in Boston at a concert of the Boston Symphony Orchestra, December 1, 1900, when he played for the first time in the United States. He gave a second performance with the same orchestra on January 17, 1914; a third on October 15, 1920; a fourth on December 4, 1925.

Mr. Joseffy played the concerto in Boston at a concert of the New York Symphony Society in Symphony Hall on January 18, 1906.

Brahms, living in Hanover in 1854, worked in the spring and summer on a symphony. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf, "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the Pianoforte Concerto in D minor; the third is the movement "Behold all flesh" in "A German Requiem." The sonata for two pianofortes was frequently played in private in the middle fifties by Brahms with Clara Schumann, or his friend Julius Otto Grimm, who had assisted him in the orchestration of the symphony. Grimm (1827–1903), philologist, conductor, lecturer, doctor of philosophy, composer of a symphony, suites, and other

*Mary Krebs (or Marie), born at Dresden, December 5, 1851, died there on June 27, 1900. She was the daughter of Karl August Krebs (1804–80), celebrated conductor, composer, and pianist. Her father taught her piano playing, and she came out at the Gewandhaus, Leipsic, in 1865. After many journeys as a virtuoso, she settled in Dresden. She was married to one Brenning.

RICHARD COPLEY, Management
10 East 43rd Street, New York

Society of the Friends of Music

ARTUR BODANZKY, Conductor

SEASON 1930-1931

TEN SUNDAY AFTERNOON CONCERTS

Commencing at 4 sharp

METROPOLITAN OPERA HOUSE

October 26th, November 9th and 23rd, December 7th and 21st
January 18th, February 1st and 15th, March 8th and 22nd

Subscription tickets, $7.50 to $30.00, may be secured at the office of the Society, 10 East 43rd Street, Room 503. Renewal of subscriptions closes April 26th. Locations will be allotted to new subscribers May 1st. Write for prospectus.

Management: RICHARD COPLEY (Steinway Piano)

RICHARD COPLEY, Management

Steinway Hall, SUNDAY EVENING, April 13th, at 8.45

JAY FASSETT

BASS-BARITONE Greta Why at the Piano (Steinway Piano)

Town Hall, SATURDAY EVENING, April 26th, at 8.30

The first performance in complete form

IRA B. ARNSTEIN'S OPERA ORATORIO

"THE SONG OF DAVID"

EMINENT SOLOISTS · CHORUS · ORCHESTRA

Conducted by the Composer

Town Hall, SATURDAY EVENING, May 3rd, at 8.30

VASSAR COLLEGE CHOIR

E. Harold Geer, Conductor (Steinway Piano)

works, declared that the musical contents of this sonata deserved a more dignified form, and persuaded Brahms to put them into a concerto. The task busied Brahms for two years or more. The movements were repeatedly sent to Joachim, whose advice was of much assistance. In 1858 the *Signale* reported that Brahms had arrived in Detmold, and it was hoped that some of his compositions might be performed there. "He has completed, among other things, a pianoforte concerto, the great beauties of which have been reported to us." The musicians at Detmold were not inclined to appreciate Brahms; it is said that the Kapellmeister, Kiel, was prejudiced against him; but the concerto was rehearsed at Hanover, and Joachim, in spite of a certain amount of official opposition, put it on the programme of the Hanover Subscription Court Concerts, the third of the series for 1858–59.

The concerto was then coldly received. The Hanover correspondent of the *Signale* wrote, "The work had no great success with the public, but it aroused the decided respect and sympathy of the best musicians for the gifted artist." Brahms played the concerto at a Gewandhaus concert in Leipsic on January 27, 1859. The public and the critics were unfriendly. The composer wrote to Joachim: "A brilliant and decided failure. . . . In spite of all this, the concerto will please some day when I have improved its construction." Breitkopf and Härtel refused to publish it; but Rieter-Biedermann gave it to the world in 1861.

• • •

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and the usual strings.

Mr. Alfred Edward Freckelton, teacher of the piano, desires to call to your attention his inauguration of Group Lessons in response to the growing demand for instruction of this type.

Each group will consist of three students of practically equal ability. All will study the same material and each will receive an equal amount of individual attention. The period will be of one hour duration.

Mr. Freckelton is assured that this innovation will be welcomed by those who desire expert and artistic instruction but feel unable to meet the necesssarily high fees required for private instruction, and by those who appreciate the returns received from the competitive spirit developed by such lessons.

Mr. Freckelton will gladly send to you full information in regard to these group lessons. He will of course continue his work with individual students.

STEINWAY HALL
113 WEST 57th STREET
New York

Residence
214 ARLINGTON AVENUE
Brooklyn, N. Y.

List of Works Performed at the Saturday Afternoon Concerts during the Season of 1929-1930

J. S. Bach

Brandenburg Concerto No. 3 in G major for String Orchestra	II. January 11

Bax

Symphony No. 2 in E minor and C	III. February 8

Beethoven

Symphony No. 4 in B-flat major, Op. 60	II. January 11

Brahms

Academic Festival Overture, Op. 80	V. April 12
Concerto for Pianoforte No. 1 in D minor, Op. 15 Soloist: Artur Schnabel	V. April 12
Symphony No. 1 in C minor, Op. 68	V. April 12

DeFalla

Three Dances from "El Sombrero de Tres Picos," Ballet	III. February 8

Gruenberg

"The Enchanted Isle," Symphonic Poem	I. November 23
Jazz Suite, Op. 28	IV. March 8

Handel

Concerto Grosso for String Orchestra, Op. 6, No. 10	I. November 23

Lazar

Concerto Grosso No. 1 for Orchestra, in the Old Style	IV. March 8

Pick-Mangiagalli

Prelude and Fugue	II. January 11

Prokofieff

Second Piano Concerto in G minor, Op. 16 Soloist: Serge Prokofieff	III. February 8

Ravel

Bolero	II. January 11

Sibelius

Concerto for Violin and Orchestra in D minor, Op. 47 Soloist: Richard Burgin	IV. March 8
Symphony No. 6, Op. 104	IV. March 8

Strauss

Interlude from "Intermezzo": A Domestic Comedy with Symphonic Interludes, Op. 72	II. January 11

Tchaikovsky

Symphony No. 6 in B minor, "Pathetic," Op. 74	I. November 23

Walton

Overture, "Portsmouth Point"	III. February 8

I. Maestoso, D minor, 6-8. There is a long orchestral introduction. The chief theme begins fortissimo in the strings over a roll of kettledrums. There is an orchestral diminuendo, and the pianoforte enters with material in continuation of that which has been heard. The second theme, F major, is announced and developed by the pianoforte alone, but later is taken up by the strings with the pianoforte in figuration against it. This is worked out at length. The development section begins with a sturdy passage for pianoforte, and the orchestra alternates with suggestions of the chief theme, but there are figures that almost have the aspect of fresh motives. A crescendo leads back to the recapitulation with the chief theme for the pianoforte. The second theme for pianoforte alone is in D major. There is a brilliant coda on the first theme, ending in D minor.

II. Adagio, D major, 6-4. In the manuscript score is this motto, "Benedictus qui venit in nomine Domini," suggested by the thought of Schumann's ending. The movement is an elaborately treated Romanza on a single theme (strings and bassoons, later the pianoforte), with a subsidiary theme (clarinets) in the middle section.

III. Rondo: Allegro non troppo, D minor, 2-4. The first theme is given out by the pianoforte. The second motive is in F major (pianoforte). This material is developed. The first theme re-

1929 - SEASON - 1930

SIXTH SUBSCRIPTION CONCERT

CONDUCTORLESS SYMPHONY ORCHESTRA

CARNEGIE HALL

SATURDAY EVENING, APRIL 26th, AT 8.45 P.M.

Soloists

HENRY COWELL SERGE KOTLARSKY MITYA STILLMAN

PROGRAMME

BACH.....Concerto for 2 Violins and Orchestra
SERGE KOTLARSKY
MITYA STILLMAN

HENRY COWELL.....'Tone Clusters'
For Piano and Orchestra
HENRY COWELL

BRAHMS.....Symphony No. 3 in F major

Boxes: - - $20.00 and $24.00
Tickets: - $1.00 to $2.50

Now on sale at Box Office, Carnegie Hall and at the Offices of the Conductorless Symphony Orchestra, 22 East 55th Street, New York

Telephone: Wickersham 7870

Steinway Piano

Fifty first Season, 1931–1932

FIFTIETH SEASON
1930-1931

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

Two Series of Five Concerts Each

EVENING CONCERTS at ~~8.30~~ 8.45

Thursday, November ~~20~~ 19, January ~~8~~ 7
Friday, February ~~6~~ 5
Thursday, March ~~5~~ 3, April ~~9~~ 7

SATURDAY AFTERNOONS at 2.30

November ~~22~~ 21 January ~~10~~ 9 February ~~7~~ 6
March ~~7~~ 5 April ~~11~~ 9

SEASON TICKETS

Five Concerts, $17.50 $15, $12.50, $10, $7, $5
Boxes (8 seats) ~~$96 and $120. (No tax)~~
$140, $120, $100 (no tax)

IMPORTANT NOTICE TO SUBSCRIBERS

The option to renew the subscription for your present seats expires MAY 15, after which date seats not re-engaged will be offered to the waiting list.

All communications should be addressed to

W. H. BRENNAN, Manager,
Symphony Hall, Boston, Mass.

appears. The third theme is introduced by first violins, B-flat major. This is developed. Then comes a fugato, after which the chief theme is given to the orchestra, with broken octaves for the pianoforte. The second theme returns in D minor. There is a cadenza for the solo instrument. The third theme comes back in D major. There is a long coda, chiefly on the first theme, now in D major.

Symphony in C minor, No. 1, Op. 68 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony; he heeded not the wishes or demands of his friends. In 1854, Schumann wrote to Joachim: "Where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

In 1854, Brahms heard Beethoven's Ninth Symphony for the first time. He resolved to write a symphony in the same tonality. The next year, he orchestrated the first movement and composed the second and third. The symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

Kalbeck has much to say about the influence of Beethoven's Ninth Symphony, Schumann's "Manfred," and the tragedy in the Schumann family, on Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth

was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft de Musikfreunde at Vienna.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. He saw the first movement in 1862. It was then without an introduction. The Finale was conceived in the face of the Zurich mountains, in sight of the Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo was undoubtedly suggested by the Alpine horn; the movement was finished on the Island of Rügen. The first movement was afterwards greatly changed. Brahms was working on the Adagio and Scherzo in 1876. In October of that year he played the whole symphony to Clara Schumann. She noted her disappointment in her diary; she missed the "melodic flight."

The symphony was produced when Brahms was in his forty-fourth year, at Carlsruhe, by the Grand Duke's orchestra, on November 4, 1876. Dessof conducted from manuscript. Simrock paid 5,000 thalers for the symphony and published it at the end of 1877.

The first performance in Boston was by the Harvard Musical Association on January 3, 1878. Carl Zerrahn conducted. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldly elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878. The first performance in New York was conducted by Dr. Leopold Damrosch on December 15, 1877.

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS,
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J Henderson, New York Sun), may be obtained by addressing
PRICE. $6 00 SYMPHONY HALL

Get your VICTOR RECORDS of
The Boston Symphony Orchestra
— at —
MARCONI BROS. INC.
RADIOS
SYMPHONY SERIES
— of —
The World's Greatest Music
ALBUM SETS OF RECORDS
RADIOS OF ALL MAKES
126 EAST 59th STREET
Tel. Volunteer 4026 Prompt Deliveries

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the Allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

APPLICATIONS FOR ADVERTISING SPACE IN THIS PROGRAMME SHOULD BE MADE TO L. S. B. JEFFERDS, ADVERTISING MANAGER, SYMPHONY HALL, BOSTON, MASS.

MUSICAL INSTRUCTION

PERFECT PRACTISE PERIODS
PREPARE PERFECT PERFORMANCES

ANTOINETTE HALL-WHYTOCK A.A.G.O.
ACCOMPANIST and COACH

205 West 57th St., Wednesdays
Circle 5420

Personal address, St. Ann's Church
Sayville, Long Island, Tel. 516

Teachers and Professionals: For space in this program, consult me.

TEACHER *of* SINGING
Director
Radio Programme Service
of America
Auditions Daily
12-2. Saturdays 2 - 4 p.m.

Bernhard Steinberg

GRAND OPERA and
CONCERT BARITONE

who received high praise from American and European critics

ENGAGEMENTS ASSURED

For Musical Comedy, Radio Hours and Concerts to Pupils who Qualify

Studio: 32 METROPOLITAN OPERA HOUSE 1425 BROADWAY Tel. Longacre 5913

The Longy School of Music
announces a new member of its faculty
FREDERIC TILLOTSON
Teacher of the Pianoforte

Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer.

The Longy School is now using exclusively the
Catalogue sent on request. **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

EDWARD SCHUBERTH & COMPANY
Importers, Music Publishers and Dealers, 11 East 22nd Street, New York
PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig
Cotta Edition, Stuttgart
Practical Pianoforte School
Banks & Co., York
Gould & Bolttler, London
Forsyth Bros., Ltd., London
Beal, Stuttard & Co., London
Joseph Williams, Ltd., London
J. B Cramer & Co., London
Cary & Co., London
F. Hofmeister,-Germer Works, Leipzig
Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON
Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston
NEW YORK 902 Steinway Hall
BOSTON (Thursdays only) 26 Steinert Hall
Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

ELISE REIMER-KELLY
Tone Builder
Professionals a Specialty
Tel. Circle 5149 mornings
806 Steinway Hall - New York

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Studio: TRINITY COURT
175 DARTMOUTH STREET BOSTON
(Kenmore 8431)

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS Steinway Hall New York City
STUDIO Pierce Building Copley Square, Boston

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . BOSTON
Telephone Hubbard 6677

THEO. VAN YORX TENOR
Special attention to the speaking and singing voice in relation to the motion picture art.
Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792

At Copley Square

THE Lee, Higginson Trust Company has opened an office at Copley Square . . . across from Trinity Church at the corner of Boylston and Clarendon Streets.

This office will specialize in personal banking — checking accounts — administration of trusts and estates — investment management . . . a service which provides experienced management for the investment of your funds to meet your individual requirements.

We believe that the Copley Square location will prove especially convenient, and the personnel has been selected with a view to providing the most competent and cordial service possible to the individual.

LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

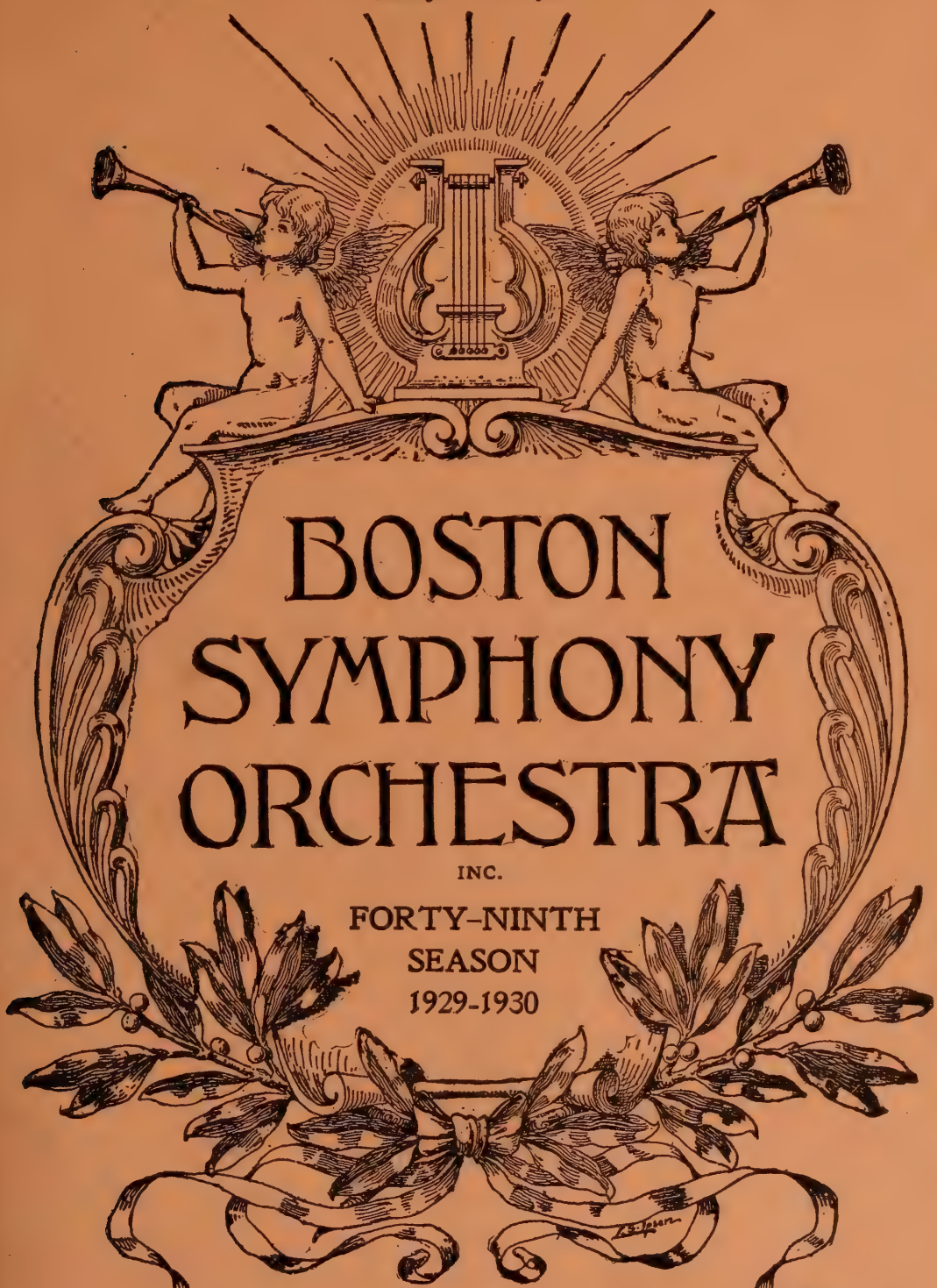
AND AT COPLEY SQUARE — CORNER OF CLARENDON

Brooklyn Programmes

ACADEMY OF MUSIC . . . BROOKLYN

Friday Evening, November 22, at 8.15

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON 1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

ACADEMY OF MUSIC . . BROOKLYN

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

FIRST CONCERT

FRIDAY EVENING, NOVEMBER 22, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1929, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

You can enjoy your STEINWAY now and pay for it at your leisure

THE BUYING of a Steinway is really a simple matter. You have only to select the model best adapted to your home, make a 10% initial payment, and the instrument is delivered *immediately*—to delight and entertain you from that moment • On such liberal terms as these, the Steinway is accessible even to the most modest income. And with it you acquire a lifetime of perfect service—30, 40 or even 50 years and more of the wonderful Steinway tone. There is a price and a model for every need. Make your visit to the nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash desposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.

Elcus, G.
Kreinin, B.

Gundersen, R.
Kassman, N.

Sauvlet, H.
Hamilton, V.

Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.

Lauga, N.
Mariotti, V.

Fedorovsky, P.
Leveen, P.

Leibovici, J.
Tapley, R.

Jacob, R.

Thillois, F.
Mayer, P.

Zung, M.
Diamond, S.

Knudson, C.
Zide, L.

Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.

Beale, M.
Del Sordo, R.

Stonestreet, L.
Erkelens, H.

Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.

Fourel, G.
Cauhapé, J.

Van Wynbergen, C.
Bernard, A.

Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.

Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.

Langendoen, J.
Barth, C.

Chardon, Y.
Droeghmans, H.

Stockbridge, C.
Warnke, J.

Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.

Lemaire, J.
Oliver, F.

Ludwig, O.
Frankel, I.

Girard, H.
Dufresne, G.

Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

ABRAHAM & STRAUS

FULTON ST. at HOYT . BROOKLYN

YOU CAN

afford the right style!

IN the old days — not so very long ago at that — before you could be stylish, you simply *had* to be rich. In the last few years, right under our very noses and so close that some folks still don't realize it, there has been a change. Style can no longer be measured in terms of how much you spend.

That is the truth. Every department store, every fashion expert, every interior decorator, knows it. We know it in this store, and it has been our guiding principal for a long time.

This is how it works. We learn of practically every important style development almost as soon as it happens. We watch it. Some of these new styles fall on stony ground and never do grow. But those that show promise get our enthusiastic support. As quickly as brains and hands can do their work, these new styles are brought into this store and — this is the vital thing — offered at a price you are glad to pay.

Occasionally (very seldom) another store is ahead of us a few days. More often we are ahead of the others. But practically never will you find that our price for the right styles can be bettered. Any day we are prepared to prove to you that "You CAN afford the right Style at ABRAHAM & STRAUS. . . . . ."

. . . YES — YOU — CAN

ACADEMY OF MUSIC - - - - BROOKLYN

Forty-second season in Brooklyn

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

FIRST CONCERT

FRIDAY EVENING, NOVEMBER 22

AT 8.15

PROGRAMME

Handel . . Concerto Grosso for String Orchestra, Op. 6, No. 10
Overture—Allegro; Air: Lento; Allegro moderato; Allegro.

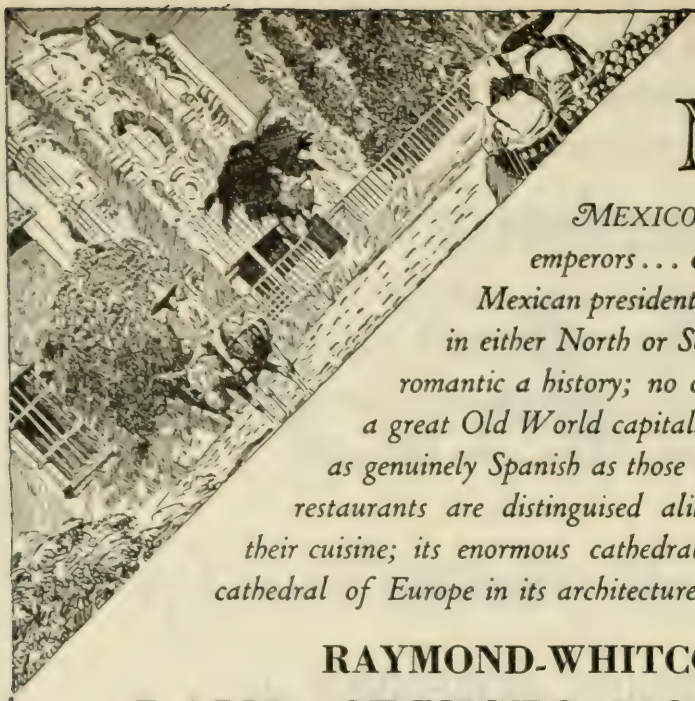
Wagner . . . . . Prelude to "Lohengrin"

Strauss . . . . . "Till Eulenspiegel's Merry Pranks," after the Old-fashioned, Roguish Manner, in Rondo Form, Op. 28

Beethoven . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

There will be an intermission of ten minutes before the symphony



MEXICO

MEXICO CITY . . . capital of Aztec emperors . . . of Viceroys of New Spain, of Mexican presidents and dictators! No other city in either North or South America has so old or romantic a history; no other has so truly the air of a great Old World capital. Its streets and plazas are as genuinely Spanish as those of Madrid and Seville; its restaurants are distinguised alike for their smartness and their cuisine; its enormous cathedral surpasses many a renowned cathedral of Europe in its architecture and its richness of treasures.

RAYMOND-WHITCOMB
LAND CRUISES TO MEXICO

Complete round trips—traveling on the Raymond-Whitcomb Land Cruise Trains with special recreation car, bedrooms and private baths. Each cruise will have 11 days in Mexico — 8 days in *Mexico City*, and will visit *Chapultepec* and *Guadalupe-Hidalgo, Puebla* and *Cuernavaca*, the famous floating gardens at *Xochimilco,* the great Aztec Pyramids at *Teotihuacan* and historic *Monterey.*

Never before has it been possible to visit Mexico in such complete comfort

Three Land Cruises: January 29, February 11, February 24. They may be taken either in combination with the Raymond-Whitcomb Land Cruises to California or — by themselves — as complete and unusual winter trips.

Send for the booklets "MEXICO" *and* "CALIFORNIA"

Round the World Cruise—January 21, 1930
Mediterranean Cruise January 23, 1930
Round South America Cruise February 1, 1930

West Indies Cruises
December 21, 1929; January 9; January 29; February 25, 1930
on the new liner, "Statendam"

Land Cruises to Florida and Havana

RAYMOND & WHITCOMB COMPANY

670 FIFTH AVENUE, Telephone Volunteer 3400
225 FIFTH AVENUE, Telephone Ashland 9530

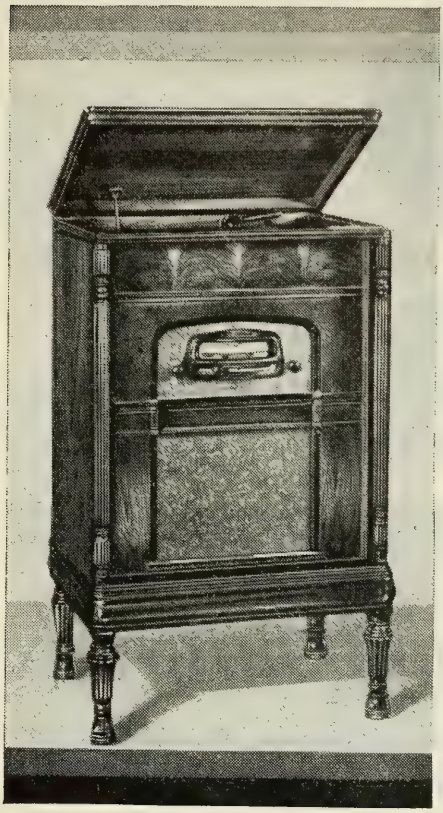
CONCERTO GROSSO NO. 10, IN D MINOR . . GEORGE FRIDERIC HANDEL

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on Novem-

*This was the little house, No. 25 Lower Brook Street (now Brook Street), in which Handel lived from 1725 until his death. Here he composed the "Messiah," "Saul," and other oratorios. "After his death his valet rented the house and made the most of Handel's long residence to secure lodgers." "Sydney Smith lived in this house in 1835" (George H. Cunningham's "London." Handel lived for three years in Old Burlington House, erected by the third Earl of Burlington, amateur architect and friend of Pope.) In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

Victor Radio with Electrola



$275

(Without Tubes)

The famous ten-tube Victor Radio combined with the new Electrola commands the music of today, yesterday and tomorrow. Listen to your favorite opera reproduced with infinite beauty.

Small Initial Payment If Preferred

LOESER'S

Fulton at Bond, Brooklyn

TRIangle 8100

ber 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

THE COMPOSITE FUND

A Modern Investment Plan

Through participation in a group investment the individual obtains all the advantages accruing from wide diversification of securities hitherto only possible for funds of large amounts.

This plan provides for monthly payment of income which, since the establishment of the Fund, has shown a yield of over 7%.

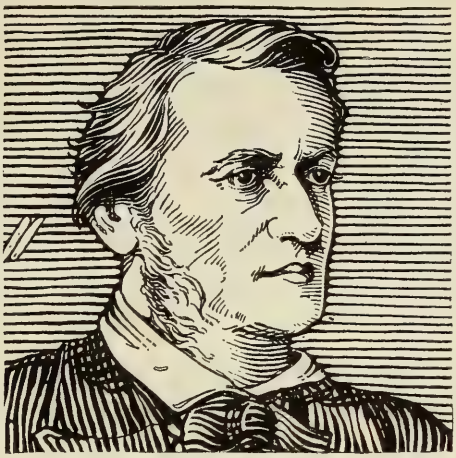
Descriptive Booklets on Request

BROOKLYN TRUST COMPANY

Chartered 1866

Main Office—177 Montague Street, Brooklyn

Twenty-one Offices in Brooklyn and New York



RICHARD WAGNER

*Columbia Masterworks**

IN A NEW Columbia Masterworks set all the poignant beauty of Wagner's "Tristan und Isolde" has been captured for you in two leather albums.

Rendered by artists trained in the traditions of the Wagner Festspielhaus, "Tristan und Isolde" is reproduced with a brilliant fidelity that will project you right into the heart of one of the world's greatest romantic tragedies.

Your Columbia dealer will gladly let you hear this beautiful set.

Columbia Masterworks Set No. 101

RICHARD WAGNER: Tristan und Isolde (Bayreuth Festival Recordings—Second Series) Recorded in the Bayreuth Festspielhaus —Wagner Festival 1928 under exclusive Columbia contract issued by approval and authority of Siegfried Wagner, in Thirty-eight Parts — Nineteen 12-inch Records. Two Leather Albums, $28.50 complete.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

Columbia Phonograph Company
1819 Broadway New York City

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U.S. Pat. Off.

Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo*) and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was impressed by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concerto, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

∴

I. Ouverture. D minor, 4-4: Allegro, D minor, 6-8. The over-

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule to the strings.

FURS

of Distinction

"At Our Moderate Brooklyn Prices"

BALCH, PRICE & CO.

Fulton and Smith Streets

BROOKLYN

"Furriers for Nearly a Century"

ture is after the French pattern, in two sections. The Allegro is in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play concertanti.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.

PRELUDE TO THE OPERA "LOHENGRIN" . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

"Of nothing, nothing is made"

The man who, like Dickens' Micawber, is always "waiting for something to turn up," has a hard row to hoe. And has only himself to blame that he gets nowhere.

While everybody cannot save a lot, virtually everybody can put aside regularly a *little*. Once the first step of opening a savings account is taken, it is surprising how easy and interesting the practice soon becomes! Then, after a while, you will be *ready* when an opportunity to make a profitable investment turns up.

We now pay compound interest quarterly at the rate of

4½% Per Annum

The Dime Savings Bank *of* Brooklyn

DeKalb Ave. and Fulton St., Brooklyn, N.Y.

Resources over $159,000,000

ESTABLISHED 1859 **Surplus over $21,000,000**

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last

ESTABLISHED 1854

For
Furniture and Rugs
"Self Service"

Merely say "SELF SERVICE" to the man at the door and ramble about to your heart's content without the assistance of a salesman.

Plainly marked prices will tell you all you wish to know. If you desire, an attendant will call a salesman. Many who have availed themselves of this form of inspection have been most favorably impressed with our wide variety of good furniture and the extremely low prices.

B. G. LATIMER & SONS CO.

33-35 FLATBUSH AVE. BROOKLYN

Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

A. A. WEBSTER CO., Inc.

ESTABLISHED 1860

÷ JEWELERS ÷

487 FULTON STREET

BROOKLYN, N. Y.

Telephone Triangle 5034

Remounting of

Diamonds and Precious Stones

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Mr. Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the

For Progressive Holiday Giving

START A HOME MUSICAL LIBRARY

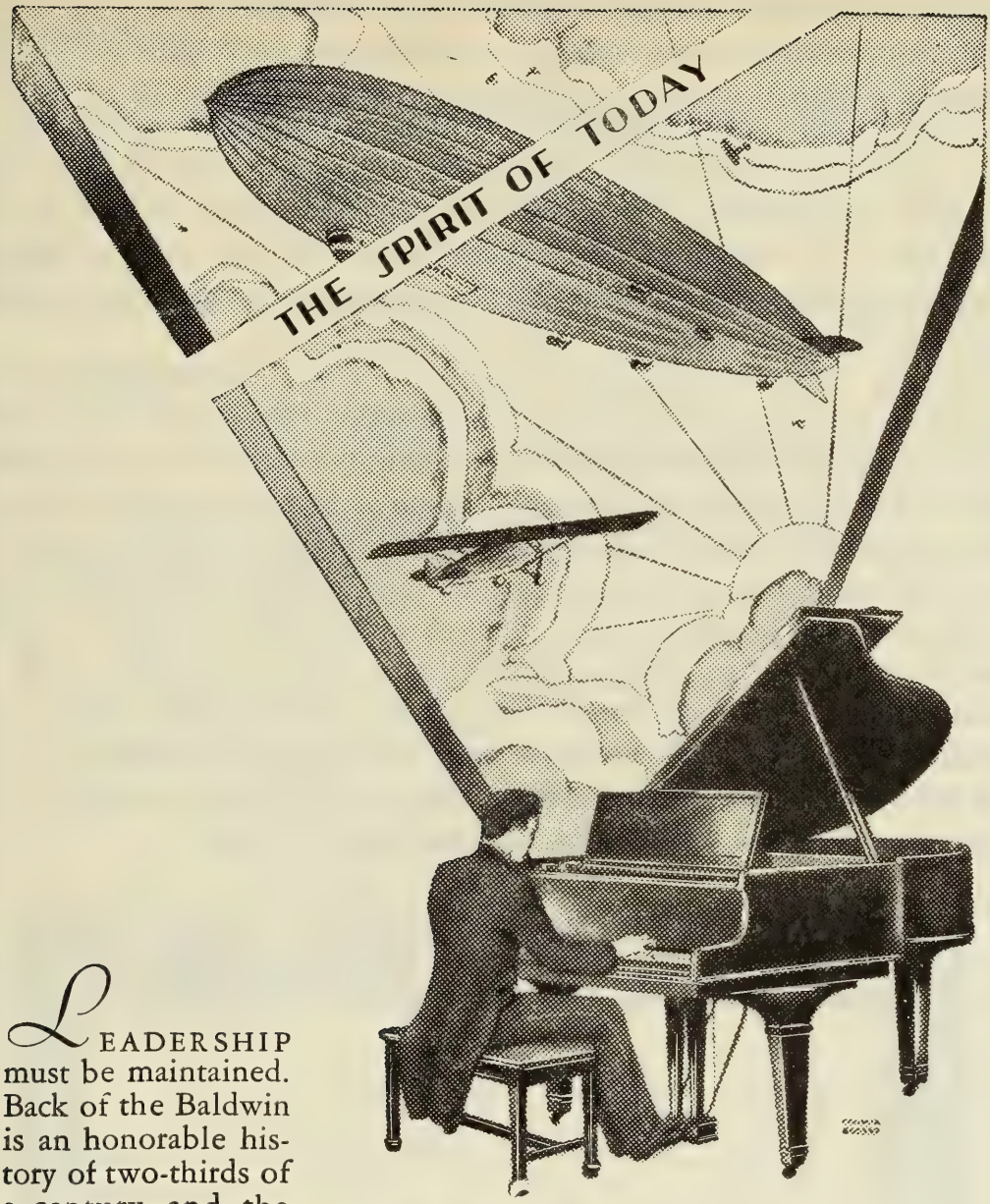
From the 97 Volumes of *The Musicians Library*

The Masterpieces of Song and Piano Music in a series of splendid volumes. Edited with authority, engraved, printed and bound with surpassing excellence.

OLIVER DITSON COMPANY

179 TREMONT STREET, BOSTON
10 EAST 34th STREET, NEW YORK

Founded 1783 Established 1835 Incorporated 1889



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present—embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

BALDWIN PIANO COMPANY

20 EAST 54TH STREET **NEW YORK CITY**

phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse, —on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

White Rock
America's Sparkling Water

© 1929
W.R.M.S.

Society of the Friends of Music

ARTUR BODANZKY, Conductor

MECCA AUDITORIUM

133 West 55th Street

Sunday Afternoon, November 24th, at 4 Sharp

BRAHMS'
DEUTSCHES REQUIEM

Soloists: Elisabeth Rethberg—Lawrence Tibbett
FRIENDS OF MUSIC CHORUS—Metropolitan Opera Orchestra

Sunday Afternoon, December 8th, at 4 Sharp

ORCHESTRAL PROGRAMME

Soloist: Margaret Matzenauer

Sunday Afternoon, December 15th, at 4 Sharp

BACH'S "Weinacht's (Christmas) Oratorio

Soloists: Ethyl Hayden, Margaret Matzenauer, George Meader, Fraser Gange
FRIENDS OF MUSIC CHORUS—Metropolitan Opera Orchestra

Tickets on sale at 10 East 43rd Street, Room 503 Van. 0659-J
Open from 9 to 5; Saturday until noon
Sundays on sale at Mecca Box Office, open at 11 A.M.

Concert Manager: RICHARD COPLEY. *Steinway Piano*

Town Hall, Monday Evening, November 25th, at 8.30

ROTH QUARTET

Edison Records

YOUNG PEOPLE'S CONCERT HOUR

Town Hall, Afternoons at 3. Nov. 29, Dec. 28, Jan. 25

DOROTHY GORDON

Author of "Sing It Yourself," etc.
Subscription Tickets, $1.00 to $5.00. Boxes (seating six) $36.00
On sale at Box Office or office of the

Manager: RICHARD COPLEY, 10 East 43rd Street *Steinway Piano*

CARNEGIE HALL

Tuesday Evening, December 3rd at 8.30

CLEVELAND ORCHESTRA

Nikolai Sokoloff, *Conductor*

PROGRAMME WILL INCLUDE

*FIRST AIRPHONIC SUITE FOR R.C.A.
THEREMIN and ORCHESTRA - - - - - - - - - - - - *Schillinger*
*NEW YEAR'S EVE IN NEW YORK
for full Orchestra and Jazz Band - - - - - - - - *Warner Janssen*

*First time in New York.

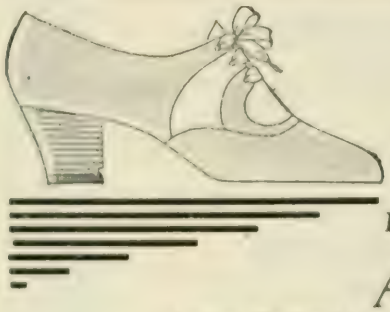
Local Management: RICHARD COPLEY *Steinway Piano*

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Certain German critics were not satisfied with Strauss's meagre clue, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich

*It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer," or elaborate explanation of the composition.



Oxfords
For the Most Comfort

Have you wished for an ideal walking shoe?

A pair of Cantilever Oxfords will assure you of foot comfort. Once you wear Cantilever Oxfords you will never want to be without a pair. Latest styles for dress, utility and foot correction at both of our stores.

CANTILEVER SHOE SHOPS

14 West 40th Street, New York (By the Library)

14 Hanover Place, Brooklyn (Just off Fulton St.)

(Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given, by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and

The David Mannes Music School

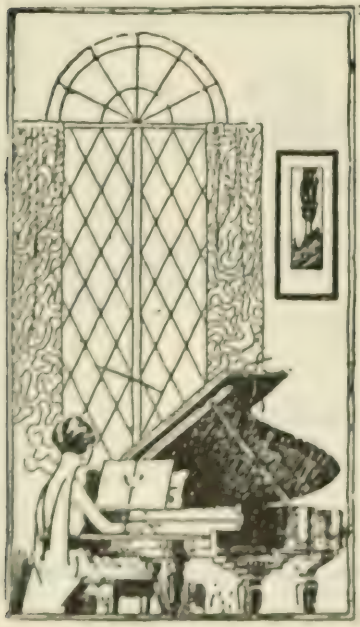
157 East Seventy-fourth Street, New York

An artist faculty and a curriculum equipped to give a complete musical education to those intending to become artists or teachers, offers the same opportunities to students who do not expect to make music a profession.

again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante commodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to



IVERS & POND

PIANOS—PLAYERS—GRANDS

The Quality Product Invariably
Proves More Economical

Beautiful New Catalog on Request

Est. 1869—Brooklyn's Oldest Piano House

Chandler Piano Co.

166 Livingston Street

Near Hoyt St. Tels. Triangle 0159 0147

make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-face knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy mo-

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's
COFFEE
the coffee part of the coffee bean

tive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings, the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

* * *

"Till Eulenspiegel

"This piece is like an hour of new music at the madhouse,—clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze and hurry to say politely, 'God bless you!' a big drum makes the boum-boum that italicizes the clown's kick and gesture. You burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-basses blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and if Mr. Nikisch were found

G. SCHIRMER (Inc.), 3 East 43rd St., New York

MUSIC

OF EVERY DESCRIPTION
CLASSIC AND POPULAR
AMERICAN AND FOREIGN

Telephone Your Order MURRAY HILL 8100

seated on the knees of an *ouvreuse*, all this would not surprise you. But in spite of this the piece is full of genius in certain ways, especially in the prodigious surety of the instrumentation, and the mad spirit that sweeps one along from beginning to end."

—Claude Debussy.

* * *

Operas founded on Till's pranks:

"Eulenspiegel," Singspiel by S. Schmidt (Königsberg, 1806, text by Kotzebue); Rungenhagen (about 1815); Ad. Müller (Vienna, about 1925); musical comedy in two acts, music by Cyrill Kistler (Würzburg, 1689).

"Till Eulenspiegel," opera in two acts and an epilogue, by E. von Reznicek (Karlsruhe, January 12, 1902). In the libretto, Eulenspiegel, after his fun, after his heroic deeds, leading a revolt of peasants against rapacious knights, dies in a hospital at Mölin. The heavens open. He sees among the angels his wife Gertrudis, who promise him he shall never be forgotten on earth.

"Thyl Uylenspiegel," lyric drama in three acts, text by Henri Cain and Lucien Solvay, founded on Charles de Costar's epic legend, music by Jan Blockx (Brussels, January 18, 1900). In this opera, the hero is the mind of the people of Flanders; Nelle, the heart; Soetkin, its valiant mother; Claes, its courage; Lamme, its belly. For a study of this opera, which has been revised, with an inquiry into the legend, see Robert Parville's "Thyl Uylenspiegel" (Brussels. 1900).

1929 - SEASON - 1930

SECOND SUBSCRIPTION CONCERT

CONDUCTORLESS SYMPHONY ORCHESTRA

CARNEGIE HALL

SATURDAY EVENING, NOVEMBER 30th, AT 8.45 O'CLOCK

Soloist

JOHN POWELL

PROGRAMME

BACH.....Brandenburg Concerto No. 4 in G Major
MOZART.....Concerto for Piano in D Minor
John Powell
MITYA STILLMAN.....“Serenade”
GLIÉRE .....“Siren”

Boxes: - - $20.00 and $24.00
Tickets: - $1.00 to $2.50

Now on sale at Box Office, Carnegie Hall and at Office of Conductorless Symphony Orchestra, 22 East 55th Street, New York

Telephone: Wickersham 7870

Steinway Piano

SYMPHONY NO. 5, C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

MUSIC LOVERS

Join the NATIONAL MUSIC LEAGUE, Inc.—a non-commercial, co-operative organization for all interested in music —because it offers:

Reduced prices for practically all New York concerts;
Free membership concerts;
Admission to many other concerts;
Information, advice and benefits to all interested in music;
A monthly bulletin listing concerts.

For further information inquire:

NATIONAL MUSIC LEAGUE, Inc.
113 West 57th St., New York City. Circle 3011.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!";* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder the words of the great Hector Berlioz:

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage,

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make

Uniforms

For Sale At

LEADING DEPARTMENT STORES

his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas,

*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.—Ed.

Mr. Alfred Edward Freckelton, teacher of the piano, desires to call to your attention his inauguration of Group Lessons in response to the growing demand for instruction of this type.

Each group will consist of three students of practically equal ability. All will study the same material and each will receive an equal amount of individual attention. The period will be of one hour duration.

Mr. Freckelton is assured that this innovation will be welcomed by those who desire expert and artistic instruction but feel unable to meet the necesssarily high fees required for private instruction, and by those who appreciate the returns received from the competitive spirit developed by such lessons.

Mr. Freckelton will gladly send to you full information in regard to these group lessons. He will of course continue his work with individual students.

STEINWAY HALL
113 WEST 57th STREET
New York

Residence
214 ARLINGTON AVENUE
Brooklyn, N. Y.

CITIZENS' COMMITTEE
BOSTON SYMPHONY ORCHESTRA CONCERTS

Season 1929-1930

Chairman

Mr. Adrian Van Sinderen

Vice-Chairmen

Mr. Frank L. Babbott
Mrs. Edward C. Blum
Hon. Frederick E. Crane
Mr. Walter H. Crittenden
Mrs. H. E. Dreier
Mrs. William H. Good
Mr. H. F. Gunnison
Mr. Henry A. Ingraham
Mrs. Frederic B. Pratt
Mrs. B. Herbert Smith
Mr. R. Huntington Woodman

Mr. Frederick T. Aldridge
Dr. Joseph D. Allen
Mr. Juan A. Almirall
Dr. Frank L. Babbott, Jr.
Dr. Nathan T. Beers
Dr. W. B. Brinsmade
Mrs. Charles R. Buckley
Mr. F. A. M. Burrell
Mrs. Glentworth R. Butler
Rev. S. Parkes Cadman, D.D.
Hon. William M. Calder
Mr. J. Norman Carpenter
Mrs. Otis Swan Carroll
Mrs. George W. Chauncey
Mrs. I. Sherwood Coffin
Mrs. Frederick L. Cranford
Hon. James C. Cropsey
Hon. Norman S. Dike
Rev. Samuel M. Dorrance
Mrs. Guy DuVal
Mr. S. Raymond Estey
Mrs. Lewis W. Francis
Mr. Theodore L. Frothingham
Mr. William Peter Hamilton
Mr. Walter Hammitt
Mr. George Hewlett
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
Mr. William T. Hunter
Mr. Darwin R. James
Dr. William A. Jewett
Mr. James H. Jourdan
Mr. Charles D. Lay
Mrs. John Eadie Leech
Miss Hilda Loines
Mrs. Charles J. McDermott
Hon. George V. McLaughlin
Mrs. William W. Marshall
Mr. W. S. Morton Mead
Mr. Frank C. Munson
Mr. Charles F. Murphy
Mrs. George Notman
Mr. Neilson Olcott
Mrs. Frank H. Parsons
Mr. James H. Post
Mr. Charles E. Potts
Mrs. George H. Prentiss
Mrs. Benjamin Prince
Mrs. Clinton L. Rossiter, Jr.
Mr. H. Stavely Sammond
Mrs. Henry Spelman
Mr. Porter Steele
Mrs. Herman Stutzer
Miss Marion J. Terry
Mr. William Armour Thayer
Mr. Carl H. Tollefsen
Mrs. Walter Truslow
Mrs. James P. Warbasse
Mrs. Edwin Carrington Ward
Mrs. Walter F. Wells
Mrs. J. B. Whitney
Mr. Eugene A. Widmann
Dr. Ralph C. Williams
Hon. George A. Wingate
Mr. Cornelius D. Wood
Mrs. W. H. Ziegler

"My overcoat was like a board—it came back soft and fresh"
"The coat you cleaned for me looks and feels like a new one"
"I was amazed at the appearance of my suit—it was so fresh and bright"
"When I opened the box I didn't recognize them as my clothes"
"How do you do it? I wouldn't believe it was the same suit"

Just a few of the many comments made by our customers on work done by the wonderful new

Hatfield Cycle Process of Filtration

All dirt is removed—not redistributed
Garments are clean and sterile
They are brighter and stay clean longer

You will be delighted with the results we achieve
There is no duplication of this process in New England

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Boston
284 Boylston St.

New York City
10 West 48th St.
Phones—Bryant 6828, 6829

You Can Rely on Lewandos

ACADEMY OF MUSIC

FRIDAY EVENING, JANUARY 10, 1930, at 8.15 o'clock

SECOND CONCERT

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

TICKETS AT INSTITUTE BOX OFFICE

with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement

Get your VICTOR RECORDS of
The Boston Symphony Orchestra
— at —
MARCONI BROS. INC.
RADIOS
SYMPHONY SERIES
— of —
The World's Greatest Music
ALBUM SETS OF RECORDS
RADIOS OF ALL MAKES
126 EAST 59th STREET
Tel. Volunteer 4076 Prompt Delivery

The advertisers in this program are worthy representatives of Brooklyn's business activities

When the quality of merchandise or service offered meets the requirements of Boston Symphony Orchestra discriminating subscribers, we are happy to present their announcements in our pages.

HOWARD A. KEELER
New York Advertising Representative of the Boston Symphony Orchestra Programme
225 West 34th St., N. Y. C.

and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality

VISIT RUSSIA

SEE

LENINGRAD MOSCOW KIEV
THE VOLGA CAUCASUS CRIMEA

Individual Tours and Group Excursions to
All Parts of the Soviet Union

All Expense Tours $320 up Free Soviet Visas

Sailings Weekly. Free Stopovers in Western Europe
Write for Booklet: WHAT NAPOLEON DIDN'T SEE

AMERICAN-RUSSIAN TRAVEL AGENCY, Inc.
100 Fifth Avenue Tel. Chelsea 4477 and 5124. New York City

from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

AT CHRISTMAS-TIME

THE family portrait is a cherished possession. Its accomplishment should be intrusted to the most skillful photographers, to experts in posing groups — in lighting and artistic value. Make use of Bachrach craftsmanship this Christmas—portraits $605 to $15 the dozen.

Bachrach

PHOTOGRAPHS OF DISTINCTION

855 Flatbush Avenue

507 Fifth Avenue

Ingersoll 1861 Vanderbilt 7400

Washington Detroit Cleveland Philadelphia

SEVENTY FIVE YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c, at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

MUSICAL INSTRUCTION

PERFECT PRACTISE PERIODS
PREPARE PERFECT PERFORMANCES

ANTOINETTE HALL-WHYTOCK. A.A.G.O.
ACCOMPANIST and COACH

205 West 57th St., Wednesdays
Circle 5420

Personal address, St. Ann's Church
Sayville, Long Island, Tel. 745

Teachers and Professionals: For space in this program, consult me.

TEACHER *of* SINGING
Director
Radio Programme Service
of America
Auditions Daily
12-2. Saturdays 2 4 p.m.

Bernard Steinberg

GRAND OPERA and
CONCERT BARITONE

who received high praise from American and European critics

ENGAGEMENTS ASSURED

For Musical Comedy, Radio Hours and Concerts to Pupils who Qualify

Studio: **32 METROPOLITAN OPERA HOUSE 1425 BROADWAY** Tel. Longacre 5913

---

103 Hemenway St. **The Longy School of Music** Boston, Mass.

Solfeggio and Piano Harmony and Music History Eurythmics

All branches of Instrumental Instruction. Correct fundamental training and individual class work emphasized as basis of music education. Special classes for children in Solfege and Eurythmics. Dr. Archibald T. Davison, Faculty Adviser; Gaston Elcus, Violin; Marion Moorhouse, Cello; Stuart Mason, Harmony; and faculty of recognized artists and musicians. MISS MINNA F. HOLL, Director

Telephone Kenmore 1328 Catalogue sent upon request Steinert Pianos Used

---

FRANK ERNESTO

LA FORGE—BERÚMEN STUDIOS

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.
Ellsworth Bell, Secretary.
14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Bolttler, London	J. B. Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co., London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON

Artist-pupil Leschetizky, Joseffy, R. A. M. London
Lecturer Piano-playing University Exten. Boston

NEW YORK
902 Steinway Hall

BOSTON (Thurs. only)
26 Steinert Hall

2-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT
175 DARTMOUTH STREET BOSTON
(Kenmore 8431)

Mrs. Charles Adams White

Vocal Coaching, Voice Production
Programme Building

MONDAYS
Steinway Hall
New York City

STUDIO
Pierce Building
Copley Square, Boston

JOHN LANE

TEACHER OF SINGING

STEINERT HALL
162 BOYLSTON STREET . . BOSTON
Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn 4792
If no answer ring Susquehanna 4500.

...the touch of genius

In the daring lines of an automobile, in the simple beauty of a gown, in the personality of a painting... you find the touch of genius ▼ ▼ Subtly a part of the thing itself; inseparable, yet indefinable ... it is there in the Mason & Hamlin pianoforte; in the Mason & Hamlin tone... tone that is vibrant with life... that glows with symphonic beauty ▼ ▼ Built of costly woods from other lands...slowly...lovingly...as every work of art is made. Bending over each detail the craftsman has but one ideal...perfection. The result is a pianoforte masterpiece...but then it is made for the few to whom the joy of possessing a masterpiece outweighs any question of cost.

The world's most costly piano may be acquired on easy terms. Prices from $1650. 10% down.

AMPICO HALL

395 BOYLSTON STREET

MASON & HAMLIN · KNABE
CHICKERING · · AMPICO

AMPICO HALL, 61 FLATBUSH AVENUE

ACADEMY OF MUSIC . . . BROOKLYN

Friday Evening, January 10, at 8.15

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn

BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON

1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

ACADEMY OF MUSIC . . BROOKLYN

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

SECOND CONCERT

FRIDAY EVENING, JANUARY 10, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

There is a STEINWAY price and model for your home

No MATTER where you live — on a country estate or in a city apartment —there is a Steinway exactly suited to your needs. This great piano is available in five grand sizes, and one upright model, together with many special styles in period designs. But there is only one grade of Steinway. • Every Steinway, of every size, commands that depth and brilliance of tone which is recognized as the peculiar property of the Steinway, the world over. And it will continue to command it, *through a lifetime of perfect service.* . . . The terms are remarkably convenient. Make your visit to the nearest Steinway dealer *today.*

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS
Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

ABRAHAM & STRAUS

FULTON ST. at HOYT · BROOKLYN

YOU

CAN

afford the right style!

IN the old days — not so very long ago at that — before you could be stylish, you simply *had* to be rich. In the last few years, right under our very noses and so close that some folks still don't realize it, there has been a change. Style can no longer be measured in terms of how much you spend.

That is the truth. Every department store, every fashion e pert, every interior decorator, knows it. We know it in this store, and it has been our guiding principal for a long time.

This is how it works. We learn of practically every important style development almost as soon as it happens. We watch it. Some of these new styles fall on stony ground and never do grow. But those that show promise get our enthusiastic support. As quickly as brains and hands can do their work, these new styles are brought into this store and—this is the vital thing — offered at a price you are glad to pay.

Occasionally (very seldom) another store is ahead of us a few days. More often we are ahead of the others. But practically never will you find that our price for the right styles can be bettered. Any day we are prepared to prove to you that *"You CAN afford the right Style at ABRAHAM & STRAUS."*

. . . YES—YOU—CAN

ACADEMY OF MUSIC BROOKLYN

Second Concert

Friday Evening, January 10

The Programme has been changed as follows:

Dvorak. . . . . Symphony No. 5 in E minor,
"From the New World", Op. 95

Pick-Mangiagalli. . . . Prelude and Fugue

Strauss. . . . . .Interlude from "Intermezzo"

Wagner. . . . . Prelude to "Die Meister-
singer von Nürnberg"

Forty-second season in Brooklyn

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

SECOND CONCERT

FRIDAY EVENING, JANUARY 10

AT 8.15

PROGRAMME

Dvořák . . . . . Symphony No. 5 in E minor, "From the New World," Op. 95

I. Adagio; Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con fuoco.

Wagner . . . . . Prelude to "Lohengrin"

Wagner . . . The Ride of the Valkyries from "Die Walküre"

Wagner Introduction to Act III, "Die Meistersinger von Nürnberg"

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission of ten minutes after the symphony

---

Please note that next concert of the series will be given on Thursday Evening (February 6) instead of Friday. *(See page 29)*

They will make their West Indies Cruise with RAYMOND-WHITCOMB

PERSONS who consider the manner and the company in which they travel — who know the famous limited trains and the top-notch hotels of Europe and America — always find themselves at home with Raymond-Whitcomb.

¶ They will go to the West Indies this winter with Raymond-Whitcomb on the "Statendam." Spacious, sparklingly smart, splendidly served, she was built for them. She is the newest steamship to make a West Indies Cruise this season, and the largest. Sail on her and you will find the days you spend at sea as pleasant and as fleeting as those you spend at Havana, Kingston and the other Caribbean cities that are visited on the Raymond-Whitcomb Cruises.

TWO MID-WINTER CRUISES

February Cruise—January 29 to February 23

Second Long Cruise—February 25 to March 22

Rates, $300 and upward

Send for Booklet — "WEST INDIES CRUISES"

Spring Cruise to the Mediterranean
Summer Cruise to the North Cape and Russia

RAYMOND & WHITCOMB COMPANY

670 FIFTH AVENUE, Telephone Volunteer 3400
225 FIFTH AVENUE, Telephone Ashland 9530

SYMPHONY IN E MINOR, NO. 5, "FROM THE NEW WORLD" ("Z NOVECHO SVETA"), OP. 95 . . . . . ANTON DVOŘÁK

(Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904)

Dvořák in 1892–93 was living in New York as the Director of the National Conservatory of Music. He made many sketches for this symphony. In the first of the three books used for this purpose, he noted "Morning, December 19, 1892." Fuller sketches began January 10, 1893. The slow movement was then entitled "Legenda." The Scherzo was completed January 31; the Finale, May 25, 1893. A large part of the instrumentation was done at Spillville, Iowa, where many Bohemians dwelt.

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. Anton Seidl conducted. Dvořák was present. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Paur conductor, on December 30 of the same year.

When this symphony was played at Berlin in 1900, Dvořák wrote to Oskar Nedbal, who conducted it: "I send you Kretzschmar's

analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

The symphony aroused a controversy, in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be good to recall the circumstances of the symphony's origin. In the feverish days of the discussion excited by the first performance of this symphony, it was stated that Mr. Krehbiel and others called the attention of Dvořák, who was then living in New York, to Negro melodies and rhythms; that the Bohemian composer then wept with joy and rushed after music paper; that he journeyed to a Western town inhabited chiefly by Bohemians, a town in Iowa, where he could find the stimulating atmosphere to write masterpieces of a truly American nature. Some may also remember that soon after the first performances of the symphony there was a distressing rumor that portions of it had been composed long before

THE COMPOSITE FUND

A Modern Investment Plan

Through participation in a group investment the individual obtains all the advantages accruing from wide diversification of securities hitherto only possible for funds of large amounts.

This plan provides for monthly payment of income which, since the establishment of the Fund, has shown a yield of over 7%.

Descriptive Booklets on Request

BROOKLYN TRUST COMPANY

Chartered 1866

Main Office—177 Montague Street, Brooklyn

Twenty-one Offices in Brooklyn and New York

COLUMBIA

ANNOUNCES

STRAVINSKY'S

Great Ballet

LE SACRE DU PRINTEMPS

Conducted by the Composer

IN THIS recording by Stravinsky of his most famous ballet every care has been taken to present the work in the most authoritative manner possible, with due emphasis upon the extraordinary features which have brought this composition world fame. The engagement of the composer himself for this Columbia Masterworks performance insures not only the highest authenticity in interpretation but also enjoyment of Stravinsky's virile qualities as a conductor.

Ask for Columbia Masterworks Set No. 129

STRAVINSKY: *Le Sacre du Printemps—Ballet Suite for Orchestra by Igor Stravinsky and Symphony Orchestra. In 10 Parts, $10.00 with album*

"Magic Columbia *Notes"*

Columbia Phonograph Company
1819 Broadway, New York City

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

Dvořák came to New York; long before his eyes were dimmed and his knees turned to water by hearing Negro tunes.

As the late Henry Edward Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words*:

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the Negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at that time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes Much of the American criticism, in particular, was based on the notion that, by American music, Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time Negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities

*From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).

Balch Price Furs are the first choice of those who are accustomed to the finer things in life.

BALCH, PRICE & CO.

Fulton and Smith Streets
BROOKLYN, N. Y.

to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the Negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the Negroes are musical by nature. Being musical, and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was

"Of nothing, nothing is made"

The man who, like Dickens' Micawber, is always "waiting for something to turn up," has a hard row to hoe. And has only himself to blame that he gets nowhere.

While everybody cannot save a lot, virtually everybody can put aside regularly a *little*. Once the first step of opening a savings account is taken, it is surprising how easy and interesting the practice soon becomes! Then, after a while, you will be *ready* when an opportunity to make a profitable investment turns up.

We now pay compound interest quarterly at the rate of

4½% Per Annum

The Dime Savings Bank *of* Brooklyn

DeKalb Ave. and Fulton St., Brooklyn, N.Y.

Resources over $159,000,000

ESTABLISHED 1859 **Surplus over $21,000,000**

therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case, they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Iowa, a village which contains a large Bohemian population."

It was said by some, in answer to these statements, that, while the Negro is undoubtedly fond of music, he is not inherently musical. Observers of the Negro in Africa were quoted in support of this statement, from Bosman to Sir Richard F. Burton, who wrote in his chapter "Of the Negro's Place in Nature" (Chapter XIX of "A Mission to Gelele, King of Dahome"): "The Negro has never invented an alphabet, a musical scale, or any other elements of knowledge. Music and dancing, his passions, are, as arts, still in embryo." Since Burton wrote, Alfred Friedenthal has this to say about the African's music*: "The African Negroes possess great musical talent. It must be admitted, though, that in the invention

*Friedenthal's "Stimmen der Völker" (Berlin, 1911).

ESTABLISHED 1854

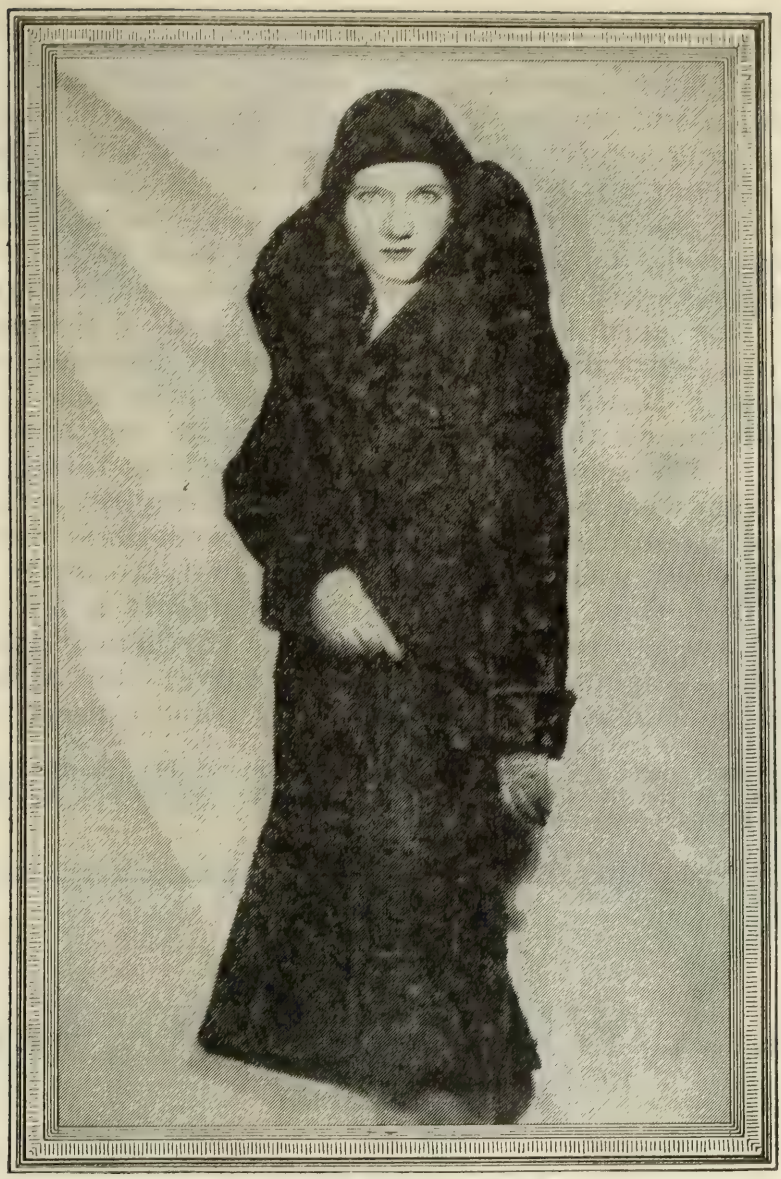
For
Furniture and Rugs
"Self Service"

Merely say "SELF SERVICE" to the man at the door and ramble about to your heart's content without the assistance of a salesman.

Plainly marked prices will tell you all you wish to know. If you desire, an attendant will call a salesman. Many who have availed themselves of this form of inspection have been most favorably impressed with our wide variety of good furniture and the extremely low prices.

B. G. LATIMER & SONS CO.

33-35 FLATBUSH AVE. BROOKLYN



MARY PHILLIPS in "Gambling"

A FUR COAT *by* SHAYNE

To the natural loveliness of your Shayne fur is added the satisfaction of a label which politely indicates that your purchase was *not* impelled by a cut price, a reduction or any other form of so-called "sale".

C. C. SHAYNE & CO.

STRICTLY RELIABLE FURS

126 West 42nd Street ✓ New York

Established 1865 ✓ *Still Under Same Ownership*

of melodies, they do not come up to the European standard, but the greater is their capacity for rhythms. The talent exhibited by the Bantus in contriving the most complex rhythms is nothing short of marvelous." André Gide, who had studied music in Paris, has much to say about Negro music he heard in the Congo.* He analyzed melodies and rhythms. Speaking of an extraordinary chant of boatmen, sung by six singers, each one singing something a little different, without its being exactly "in parts"—the result being "a kind of thickness in the harmony, which is extremely strange"—he exclaims: "Oh, if only Stravinsky could hear it! . . . Our folk songs, compared with these, seem coarse, foolishly simple, rudimentary. This morning in Marc's whale boat, I listened to the *Saras'* chorus—very different from the one my boatmen were singing yesterday. It was like nothing I have ever heard. As profoundly moving as the songs of the Russian boatmen—perhaps more so. . . . The soloist had an admirable voice, totally different in quality from what is required by the Conservatoire; a voice which sometimes sounded choked with tears—and sometimes nearer a sob than a song—and sometimes had accents that are *hoarse and apparently out of tune.* Then there came suddenly a few very soft notes of a disconcerting suavity . . . their rhythmical and melodic invention is prodigious (and apparently naïve)—but what shall I say of their harmonies? For that is what I find especially surpris-

*"Voyage au Congo" (Paris, 1927) and "Le Retour du Tchad" (Paris, 1928). The two volumes, translated into English by Dorothy Bussy, are published as one by Alfred A. Knopf (New York and London, 1929).

A. A. WEBSTER CO., Inc.

ESTABLISHED 1860

÷ JEWELERS ÷

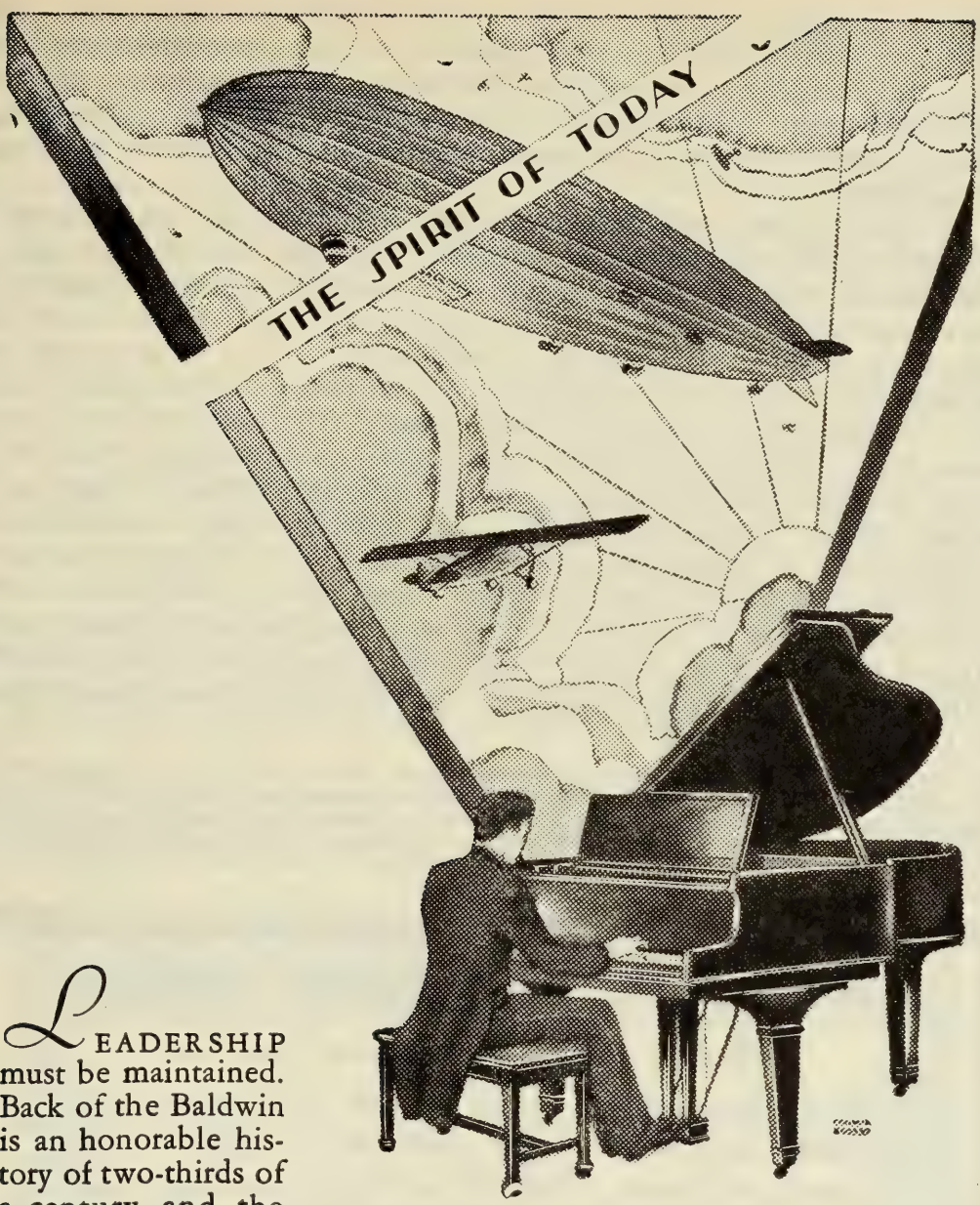
487 FULTON STREET

BROOKLYN, N. Y.

Telephone Triangle 5034

Remounting of

Diamonds and Precious Stones



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present — embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

BALDWIN PIANO COMPANY

20 EAST 54TH STREET **NEW YORK CITY**

ing. I thought that all the songs here would be monophonic. This is the reputation that has been made for them, for there are never any songs in thirds and sixths. But this polyphony, in its widening and narrowing of the sound, is so puzzling to our northern ears that I doubt whether it be possible to take it down with our means of notation."

It was also said when the symphony was first performed that the American Negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the white women of the plantation or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding of perversion of the tunes he imitated,* that, even if the Negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

*Concerning the origin and nature of Negro "spirituals," see Mr. James Weldon Johnson's long Introduction to "The Book of American Negro Spirituals," edited by him with musical arrangements by J. Rosamond Johnson and Lawrence Brown (New York, 1925). He stoutly maintains that the statement that the spirituals are imitations made by the Negro of other music heard is an "absurdity." He believes that the production of the spirituals was a miracle.

ANALYTIC SYMPHONY SERIES

Edited by ***Percy Goetschius,*** Mus. Doc.

An analytic edition of the master symphonies, symphonic poems, and classic overtures, arranged for the piano, two hands. Designed for analysis and appreciation classes and for all students of music in its higher forms. Each volume contains a portrait and biographical sketch of the composer, and a critique of his work

The Latest Editions

No. 16.	TCHAIKOVSKY.	Symphony No. 4, in F minor	1.00
No. 18.	MOZART.	Symphony No. 47, in Eb major	.75
No. 20.	BRAHMS.	Symphony No. 1, in C minor	1.00
No. 34.	BEETHOVEN.	Symphony No. 4, in Bb major	1.00

OLIVER DITSON COMPANY

179 Tremont St., Boston **10 East 34th St., New York**

Founded 1783 :: Established 1835 :: Incorporated 1889

The discussion was no doubt healthful and profitable, for, without lively discussion, art is stagnant. MacDowell's "Indian" suite was sketched before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began the study in 1888, Alice C. Fletcher, Frederick R. Burton, Henry F. Gilbert, and others have made valuable contributions to this branch of musical inquiry.

* * *

William Ritter, the author of a life of Smetana (Paris, 1898), contributed letters from Prague to the *Mercure Musical,* Paris. In the number for May 15, 1907, he discussed this symphony.

He wrote to the sons of Dvořák, to Antonin and Otaker, and asked them eleven questions, with this preface: "I ask you to reply as soon as possible to the following questions, with the utmost exactness, if not categorically by 'yes' or 'no.' "* The first four questions were concerning the use of Negro tunes in the symphony "From the New World," whether Dvořák had used them at all, or, if he had, whether he had modified them. The other questions were concerning Dvořák's use of chorals of Brittany or Russian folk-songs in the

*"That those in America who had been close to Dvořák when he composed this work, and who knew his purposes and procedures in creating it, might be supposed to have more accurate information on the subject, was a consideration that seems to have had little weight with Mr. Ritter."—Mr. Lawrence Gilman, the brilliant editor of the Philadelphia Orchestra's Programme Books, Book of December 6–7, 1929.

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

White Rock
America's Sparkling Water

© 1929
W.R.M.S.

symphony, whether he had known and consulted collections of folk-song by Balakirev, Rimsky-Korsakov, Moussorgsky, Bourgault-Ducoudray, and whether he had read Villemarqué's work on songs of Brittany.

Fortunately for the sons, this letter was written in February, when the air was cool and the nights were long.

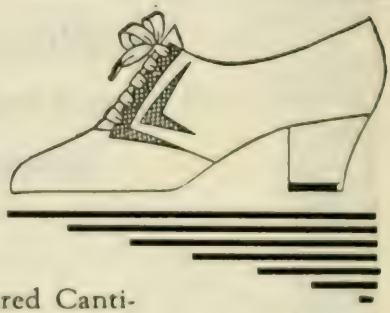
The sons answered in effect as follows: Dvořák knew nothing about the folk-songs and chorals of Brittany. He knew the Russian composers by name, but he had never studied thoughtfully their compositions. "Any one who knows his [Dvořák's] own works will surely smile at the mere suggestion that there was any necessity of borrowing from any one of these masters." Nor did Dvořák know anything about the researches of the two Frenchmen.

Now, as regards the Negro question. "In America, Negro airs, which abound in melodic particularities, interested our father. He studied them and arranged the scale according to which they are formed. But the passages of the symphony and of other works of this American period which, as some pretend, have been taken from Negro airs, are absolutely our father's own mental property; they were only influenced by Negro melodies. As in his Slav pieces, he never used Slav songs, but, being a Slav, created what his heart dictated, all the works of this American period—the symphony included—respond to Slav origin, and any one who has the least feeling will proclaim this fact. Who will not recognize the homesickness in the Largo of this symphony? The secondary phrase of the first movement, the first theme of the scherzo, the beginning of the finale, and perhaps also the melody of the Largo which give a certain impression of the groaning Negro song, are only influenced by this song and determined by change of land and the influence of a foreign climate."

•
• •

The symphony is scored for two flutes (one of which is interchangeable with piccolo), two oboes (one of which is interchange-

Stylish for Walking



DISCRIMINATING women like the tailored Cantilever models. Fine quality, smart appearance and genuine comfort make them a pleasure to wear. At either of these conveniently located Cantilever Shops, trained shoe men will fit you perfectly.

CANTILEVER SHOE SHOPS

14 West 40th Street, New York (By the Library)

14 Hanover Place, Brooklyn (Just off Fulton St.)

Society of the Friends of Music

ARTUR BODANZKY, Conductor

MECCA AUDITORIUM 133 West 55th Street

Sunday Afternoon, January 12th, at 4 P. M.

CHERUBINI'S "REQUIEM" AND OLD INSTRUMENTAL MUSIC

SOLOISTS: { REGINA PATORNI-CASADESUS (*harpsichord*)
HENRI CASADESUS (*viole d'amour*)

FRIENDS OF MUSIC CHORUS
METROPOLITAN OPERA ORCHESTRA

SUNDAY, JANUARY 19, at 4 P. M.

SOLOIST:

HAROLD BAUER, *Pianist*

FRIENDS OF MUSIC CHORUS METROPOLITAN OPERA

PROGRAMME

FINGALSHöHLE OVERTURE . . . . . *Mendelssohn*

CONCERTO IN D MINOR . . . . . *Brahms*

Mr. BAUER

MORGENHYMNE } . . . . . *Wolf*
FEUERREITER }

CHORUS

Tickets now on sale daily at Mecca Box Office, at Ampico Box Office, 584 Fifth Ave., and 10 East 43rd St., Room 503; Vanderbilt 0659-J

RICHARD COPLEY, *Concert Manager* (Steinway Piano)

Richard Copley Management

10 East 43rd Street, New York

Carnegie Hall, SUNDAY AFTERNOON, JANUARY 12th, at 3.00

JOSEF HOFMANN Piano Recital (Steinway Piano)

Carnegie Hall, MONDAY EVENING, JANUARY 13th, at 8.30

FRANK SHERIDAN Piano Recital (Mason & Hamlin Piano)

Carnegie Hall, FRIDAY EVENING, JANUARY 17th, at 8.30

NINA KOSHETZ, *Soprano* and NICHOLAS MEDTNER, *Composer Pianist*

Program of Mr. Medtner's Composition (Steinway Piano)

Town Hall, SATURDAY AFTERNOON, JANUARY 18th, at 2.30

HAROLD SAMUEL

PIANO RECITAL—Bach Programme (Steinway Piano)

Carnegie Hall, SATURDAY AFTERNOON, JANUARY 18th, at 2.30

ELEANOR SPENCER

PIANO RECITAL (Steinway Piano)

Tickets for all concerts now on sale at respective box offices

able with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, and strings.

The first movement opens with a short introduction, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettledrums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in unison; the second, by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folklorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale, from which the theme is derived. In a subsidiary theme announced by flutes and oboes, there is a use of the flat seventh, a use that is common to Oriental races as well as the Negro of the camp-meeting. The second theme, G major, is given out by the flute, and was probably derived from the familiar melody, "Swing Low, Sweet Chariot."* The violins take up this theme. There is some develop-

*Harry Thacker Burleigh, composer, and baritone soloist at St. George's Church, New York, since 1894, was born at Erie, Pa., December 2, 1866. He was a student at the National Conservatory of Music while Dvořák was Director. Mr. Burleigh at the Conservatory studied singing with Christian Fritsch, harmony with Rubin Goldmark, counterpoint with Max Spicker. "There is no doubt at all [Mr. Burleigh has said] that Dr. Dvořák was deeply impressed by the old Negro spirituals and also by the Foster songs. It was my privilege repeatedly to sing some of the old plantation songs for him at his home in East Seventeenth Street, and one in particular, 'Swing Low, Sweet Chariot,' greatly pleased him and part of this old 'spiritual' will be found in the second theme of the first movement of the symphony— it is in G major and is first given out by the flute. The similarity is so evident that it doesn't even need to be heard; the eye can see it. Dvořák just saturated himself with the spirit of these old tunes and then invented his own themes. There is a subsidiary theme in G minor in the first movement with a flat seventh, and I feel sure the doctor caught this peculiarity of most of the slave songs from some that I sang to him; for he used to stop me and ask if that was the way the slaves sang."

From LILLIAN LITTLEHALES' *recent volume,*

"PABLO CASALS"

"It is impossible to lay too much stress upon the significance or the stimulating effect of Casals' ideas, their working out both in theory and in practice. The most active agents in giving expression to this revolutionary method of cello instruction are Diran Alexanian in Paris . . . . . and Lieff Rosanoff in New York."

LIEFF ROSANOFF TEACHES AT

The David Dannes Music School

157 EAST SEVENTY-FOURTH STREET, NEW YORK

ment, but less than that of the first; and there is the traditional repeat. In the free fantasia the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvořák is said to have attempted the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow.* The chief and romantic theme is sung by the English horn over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns, there is a change to C-sharp minor, un poco più mosso. A short transitional passage on a contrasting theme leads to the second theme in the wood-wind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the English horn. The movement ends pianissimo with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitations. The second theme, in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows

* It is said that Dvořák thought of "Hiawatha" as the subject for an opera.

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G. Washington's COFFEE

the coffee *part of the coffee bean*

are recollections of the opening theme of the first movement, the English horn melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.

PRELUDE TO THE OPERA "LOHENGRIN" . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

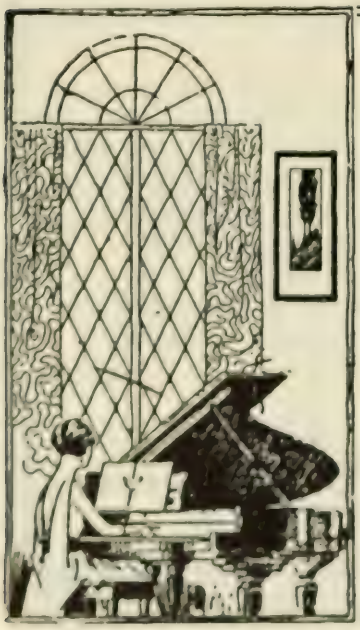
"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

* * *

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and



IVERS & POND

PIANOS—PLAYERS—GRANDS

The Quality Product Invariably
Proves More Economical

Beautiful New Catalog on Request

Est. 1869—Brooklyn's Oldest Piano House

Chandler Piano Co.

166 Livingston Street

Near Hoyt St. Tels. Triangle 0159 0147

Academy of Music Brooklyn

Thursday evening, January 23

Recital by

ROLAND

HAYES

Tenor

Accompanist

PERCIVAL PARHAM

PROGRAMME

I.

CESTI (1618–1669) ..... "S'io non vedo Alidoro"
HANDEL (1685–1759) ..... "Dolcimente in tuon leggiadro" from "Alexander's Feast"
BONONCINI (1675–1726) ..... "Cari, si tumi consumi"

II.

FRANCK ..... "Nocturne"
KOECHLIN ..... "Le Thé"
DUPARC ..... "L'Invitation au Voyage"
SAINT-SAËNS ..... "Turnoiement" from "Mĕlodies Persanes"

III.

SIR GEORGE HENSCHEL

"A Melody from Purest Sphere"
"My Weary heart can find no rest"
"The Angels dear"
"Siehst du das Meer?"

IV.

NEGRO SPIRITUALS

"Done made my vow"
"Lord, I wish I had-a come"
"Keep me from sinking down"
"Good News"

Tickets at Institute Box Office

from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

THE RIDE OF THE VALKYRIES FROM "DIE WALKÜRE" ("THE VALKYRIE") . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The third act of "Die Walküre" begins with the music of the ride of the Valkyries. After some forty measures, the curtain rises showing the summit of a rocky mount,—the "Brünnhildenstein." "To the right a forest of pines bounds the scene, to the left the

SCHIRMER 3 East 43rd Street

MUSIC

Classic and Popular
American and Foreign

Telephone Your Order
Murray Hill 8100

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms
For Sale At
LEADING DEPARTMENT STORES

MARTIN BECK THEATRE, Sun. eve., Jan. 12
at 8.30

BEATRICE HARRISON

FAMOUS ENGLISH 'CELLIST and

THE CHAMBER ORCHESTRA OF BOSTON
(Members of the Boston Symphony Orchestra)

Tickets 75c. to $2.50 on sale at Box Office or office of management

BECKHARD & MACFARLANE, Inc. FISK BUILDING COLUMBUS 1895

Miss Harrison is under the management of A. H. HANDLEY, Boston, Mass.

Telephone Pennsylvania 2634

Esperanza Garrigue

Art of Singing

Recommended by

Adelina Patti, Enrico Caruso, W. J. Henderson

"You have my permission to quote me anywhere at any time as saying that I know that you understand voice placing, and I'll back my belief, as heretofore, by sending you pupils." *W. J. HENDERSON*

Studio:

Metropolitan Opera House
1425 BROADWAY, N. Y.

entrance to a rocky cave; above the cave, the crag rises to its highest point. Towards the rear the view is unobstructed; higher and lower rocks form the edge of the abyss. Clouds sweep by the ridge, as though driven by a storm. Gerhilde, Ortlinde, Waltraute and Schwertleite have camped on the summit, over the cave; they are in full armor. . . . A big cloud approaches from the rear."

The Valkyries hail a sister who is disclosed by the lightning as bringing a fallen warrior on her horse through the heavens. The cry of the Valkyries resounds. As they gather in number, more voices are added. Brünnhilde appears bringing in Sieglinde, and begs her sisters' protection from the wrath of her father, Wotan, whom she has disobeyed.

Prelude to Act III of "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Die Meistersinger von Nürnberg" was performed for the first time at the Royal Court Theatre, Munich, on June 21, 1868.*

The idea of the opera occurred to Wagner at Marienbad in 1845. His first sketch was made at Dresden in 1845. The scenario then sketched differed widely from the one adopted. The libretto was

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sach; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first perfomance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

Mr. Alfred Edward Freckelton, teacher of the piano, desires to call to your attention his inauguration of Group Lessons in response to the growing demand for instruction of this type.

Each group will consist of three students of practically equal ability. All will study the same material and each will receive an equal amount of individual attention. The period will be of one hour duration.

Mr. Freckelton is assured that this innovation will be welcomed by those who desire expert and artistic instruction but feel unable to meet the necesssarily high fees required for private instruction, and by those who appreciate the returns received from the competitive spirit developed by such lessons.

Mr. Freckelton will gladly send to you full information in regard to these group lessons. He will of course continue his work with individual students.

STEINWAY HALL
113 WEST 57th STREET
New York

Residence
214 ARLINGTON AVENUE
Brooklyn, N. Y.

CITIZENS' COMMITTEE
BOSTON SYMPHONY ORCHESTRA CONCERTS

Season 1929-1930

Chairman

Mr. Adrian Van Sinderen

Vice-Chairmen

Mr. Frank L. Babbott
Mrs. Edward C. Blum
Hon. Frederick E. Crane
Mr. Walter H. Crittenden
Mrs. H. E. Dreier
Mrs. William H. Good
Mr. H. F. Gunnison
Mr. Henry A. Ingraham
Mrs. Frederic B. Pratt
Mrs. B. Herbert Smith
Mr. R. Huntington Woodman

Mr. Frederick T. Aldridge
Dr. Joseph D. Allen
Mr. Juan A. Almirall
Dr. Frank L. Babbott, Jr.
Dr. Nathan T. Beers
Dr. W. B. Brinsmade
Mrs. Charles R. Buckley
Mr. F. A. M. Burrell
Mrs. Glentworth R. Butler
Rev. S. Parkes Cadman, D.D.
Hon. William M. Calder
Mr. J. Norman Carpenter
Mrs. Otis Swan Carroll
Mrs. George W. Chauncey
Mrs. I. Sherwood Coffin
Mrs. Frederick L. Cranford
Hon. James C. Cropsey
Hon. Norman S. Dike
Rev. Samuel M. Dorrance
Mrs. Guy DuVal
Mr. S. Raymond Estey
Mrs. Lewis W. Francis
Mr. Theodore L. Frothingham
Mr. William Peter Hamilton
Mr. Walter Hammitt
Mr. George Hewlett
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
Mr. William T. Hunter
Mr. Darwin R. James
Dr. William A. Jewett
Mr. James H. Jourdan
Mr. Charles D. Lay
Mrs. John Eadie Leech
Miss Hilda Loines
Mrs. Charles J. McDermott
Hon. George V. McLaughlin
Mrs. William W. Marshall
Mr. W. S. Morton Mead
Mr. Frank C. Munson
Mr. Charles F. Murphy
Mrs. George Notman
Mr. Neilson Olcott
Mrs. Frank H. Parsons
Mr. James H. Post
Mr. Charles E. Potts
Mrs. George H. Prentiss
Mrs. Benjamin Prince
Mrs. Clinton L. Rossiter, Jr.
Mr. H. Stavely Sammond
Mrs. Henry Spelman
Mr. Porter Steele
Mrs. Herman Stutzer
Miss Marion J. Terry
Mr. William Armour Thayer
Mr. Carl H. Tollefsen
Mrs. Walter Truslow
Mrs. James P. Warbasse
Mrs. Edwin Carrington Ward
Mrs. Walter F. Wells
Mrs. J. B. Whitney
Mr. Eugene A. Widmann
Dr. Ralph C. Williams
Hon. George A. Wingate
Mr. Cornelius D. Wood
Mrs. W. H. Ziegler

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Boston
284 Boylston St.

New York City
10 West 48th St.
Phones—Bryant 6828, 6829

You Can Rely on Lewandos

ACADEMY OF MUSIC

THURSDAY EVENING, FEBRUARY 6, 1930, at 8.15 o'clock

THIRD CONCERT

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

SOLOIST

SERGE PROKOFIEFF

Composer and Pianist

TICKETS AT INSTITUTE BOX OFFICE

completed at Paris in 1861. Wagner worked at Biebrich in 1862 on the music. The score was finished on October 20, 1867.

The prelude to Act III begins with a slow unison passage for violoncellos—a theme associated with the character of Hans Sachs. The second phase is made the subject of a quasi-fugal exposition in the strings. This passage, *Etwas gedehnt* (*un poco largo*), G minor, 4-4, is followed by measures in G major, the choral greeting to Sachs, sung as the poet appears as a judge in the singing contest (Act III). This greeting is here in full harmony for bassoons, horns, trumpets, trombones and bass tuba. The strings interrupt by playing passages based on phrases from Sachs's cobbler song and the Sachs motive heard at the beginning of the Prelude, and ends with some reminiscences (violins) of Walther's Spring Song in Act I. The aforesaid wind instruments now give out the second half of the greeting to Sachs. The orchestra then develops polyphonically the Sachs motive. There is a diminuendo which fades away in violins, violas and violoncellos, with a final reference to the cobbler's song.

Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time in the Gewandhaus at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was

Get your VICTOR RECORDS of
The Boston Symphony Orchestra
— at —
MARCONI BROS. INC.
RADIOS
SYMPHONY SERIES
— of —
The World's Greatest Music
ALBUM SETS OF RECORDS
RADIOS OF ALL MAKES
126 EAST 59th STREET
Tel. Volunteer 4026 Prompt Deliveries

The advertisers in this program are worthy representatives of Brooklyn's business activities

When the quality of merchandise or service offered meets the requirements of Boston Symphony Orchestra discriminating subscribers, we are happy to present their announcements in our pages.

HOWARD A. KEELER
New York Advertising Representative of the Boston Symphony Orchestra Programme
225 West 34th St., N. Y. C.

received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.

One critic wrote of the Prelude, "The overture, a long movement in moderate march tempo, with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkzeitung* wrote in terms of enthusiasm. The *Signale's* critic was bitter in opposition. He wrote at length, and finally characterized the Prelude as "a chaos," a 'tohu-wabohu' and nothing more." For an entertaining account of the early adventures of the Prelude, see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pages 163–209.

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C Major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but

VISIT RUSSIA

SEE

LENINGRAD MOSCOW KIEV
THE VOLGA CAUCASUS CRIMEA

Individual Tours and Group Excursions to
All Parts of the Soviet Union

All Expense Tours $320 up Free Soviet Visas

Sailings Weekly. Free Stopovers in Western Europe
Write for Booklet: WHAT NAPOLEON DIDN'T SEE

AMERICAN-RUSSIAN TRAVEL AGENCY, Inc.
100 Fifth Avenue Tel. Chelsea 4477 and 5124. New York City

he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne").

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama." One night when he had sketched the theme of Pogner, "Das schöne Fest Johannistag," he heard suddenly the mad laughter, horrible whimpering, and frightful howling of his servant Lieschen attacked with hysterical convulsions.

Portraits in COLOUR

Words are really inadequate to describe the newest, exclusive creation by Bachrach—Portraits in Colour. They must be seen to be appreciated. You are invited to inspect them at any of our studios.

Bachrach
Photographs of Distinction

855 Flatbush Avenue
507 Fifth Avenue
Ingersoll 1861 Vanderbilt 7400
Washington Detroit Cleveland Philadelphia

SEVENTY-FIVE YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c, at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

MUSICAL INSTRUCTION

PERFECT PRACTISE PERIODS
PREPARE PERFECT PERFORMANCES

ANTOINETTE HALL-WHYTOCK. A.A.G.O.
ACCOMPANIST and COACH

205 West 57th St., Wednesdays
Circle 5420

Personal address, St. Ann's Church
Sayville, Long Island, Tel. 516

Teachers and Professionals: For space in this program, consult me.

TEACHER *of* SINGING
Director
Radio Programme Service
of America
Auditions Daily
12-2. Saturdays 2 4 p.m.

Bernhard Steinberg

GRAND OPERA and
CONCERT BARITONE

who received high praise from American and European critics

ENGAGEMENTS ASSURED

For Musical Comedy, Radio Hours and Concerts to Pupils who Qualify

Studio: 32 METROPOLITAN OPERA HOUSE 1425 BROADWAY Tel. Longacre 5913

The Longy School of Music
announces a new member of its faculty
FREDERIC TILLOTSON
Teacher of the Pianoforte

Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer

The Longy School is now using exclusively the
Catalogue sent upon request **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

FRANK ERNESTO
LA FORGE—BERÚMEN STUDIOS
VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.
Ellsworth Bell, Secretary.
14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

EDWARD SCHUBERTH & COMPANY
Importers, Music Publishers and Dealers, 11 East 22nd Street, New York
PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Bolttler, London	J. B. Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co., London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON
Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston
NEW YORK BOSTON (Thursdays only)
902 Steinway Hall 26 Steinert Hall
Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Studio: TRINITY COURT
175 DARTMOUTH STREET . BOSTON
(Kenmore 8431)

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building

MONDAYS
Steinway Hall
New York City

STUDIO
Pierce Building
Copley Square, Boston

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . BOSTON
Telephone Hubbard 6677

THEO. VAN YORX *TENOR*
Special attention to the speaking and singing voice in relation to the motion picture art.
Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792
If no answer ring Susquehanna 4500.

THE LONELY TASK

Every art, every science, has its passionate seekers of perfection—men consecrated to the lonely task. An achievement far beyond the understanding of the crowd is the goal toward which their whole endeavor is shaped. They will never be known of the multitude. They do not desire it. Their message is for the few.

It is not incongruous to say that the Mason & Hamlin Piano is the product of just such devotion to an ideal. Back of this thing of wood and wire and ivory is a concept of art as pure and lofty as has been brought to the creation of any other masterpiece. But entire understanding of this is possible only to the few. The exquisite secret is fully told only to the true musician's ear—when the keys of the Mason & Hamlin speak under his delighted fingers.

It is obvious that the makers of the Mason & Hamlin must make fewer pianos than other manufacturers. The price of the Mason & Hamlin is, of necessity, higher than that of any other piano. Few, therefore, will ever possess this supreme instrument. But in the patronage of these few, whose selection is based on their own sure knowledge, and appreciation, the makers of the Mason & Hamlin find their reward.

Mason & Hamlin

BOSTON · NEW YORK

$1,650 *to* $3,000 *Period Models to* $22,500

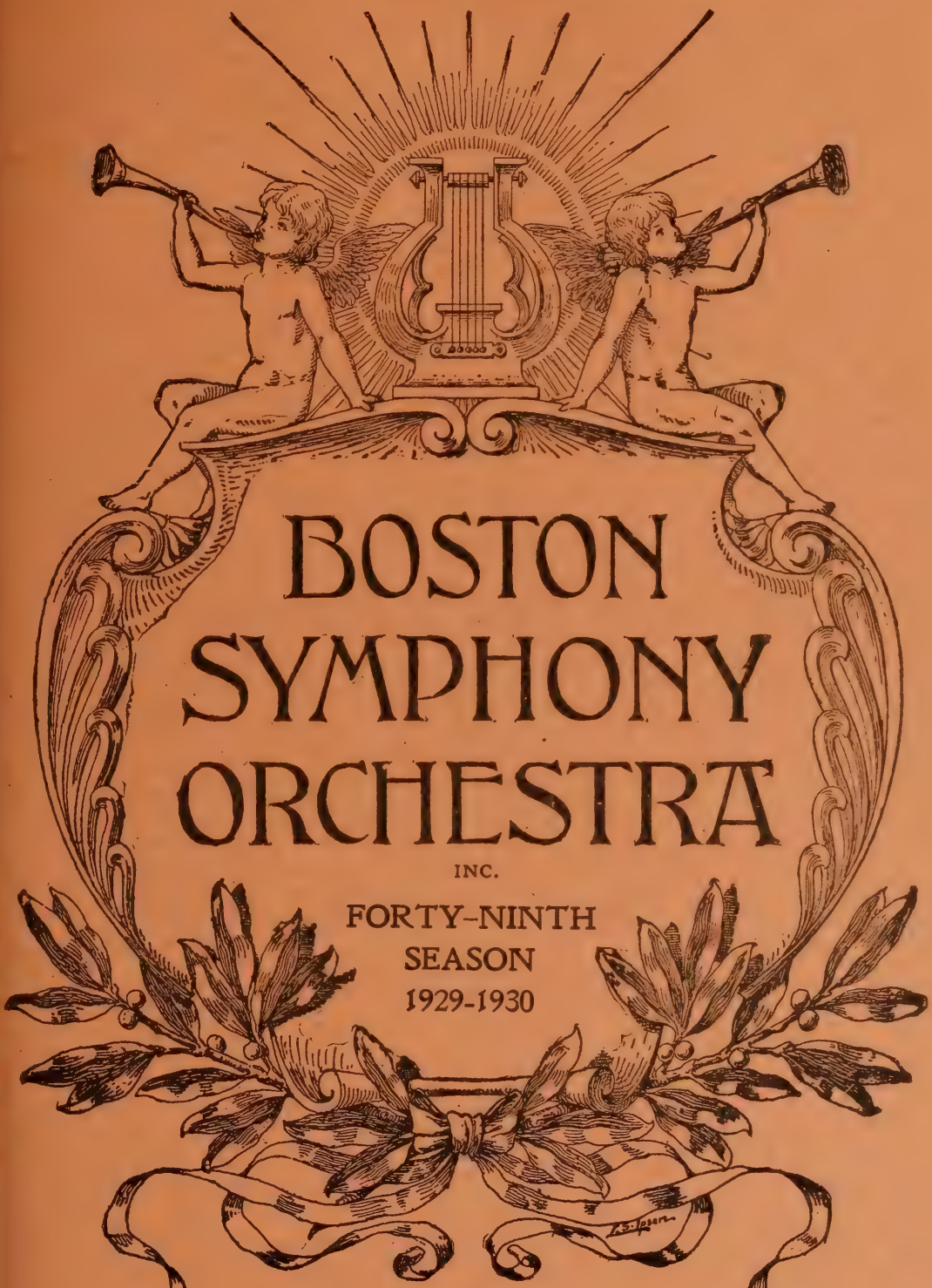
An initial payment of 10% will place a Mason & Hamlin in your home. Salons in principal cities

AMPICO HALL, 61 FLATBUSH AVENUE

ACADEMY OF MUSIC . . . BROOKLYN

Thursday Evening, February 6, at 8.15

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON 1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

ACADEMY OF MUSIC . . BROOKLYN

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

THIRD CONCERT

THURSDAY EVENING, FEBRUARY 6, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

For so fine a piano the cost is surprisingly small

THE MAKING of a fine piano, as of any other fine thing, involves certain fixed costs. If these costs are reduced beyond a certain point, the product ceases to be fine. . . . Yet more than 70 years' experience in the manufacture of the best pianos has taught Steinway & Sons how to reduce these costs to the safest possible minimum. To them is added a modest profit, and the result is the market price—so moderate that it is a pleasant surprise to those who are already familiar with the incomparable tone and durability of Steinway pianos. There are many styles and prices. Make your visit to the nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1550 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

ABRAHAM & STRAUS

FULTON ST. at HOYT . BROOKLYN

YOU

CAN

afford the right style!

IN the old days — not so very long ago at that — before you could be stylish, you simply *had* to be rich. In the last few years, right under our very noses and so close that some folks still don't realize it, there has been a change. Style can no longer be measured in terms of how much you spend.

That is the truth. Every department store, every fashion expert, every interior decorator, knows it. We know it in this store, and it has been our guiding principal for a long time.

This is how it works. We learn of practically every important style development almost as soon as it happens. We watch it. Some of these new styles fall on stony ground and never do grow. But those that show promise get our enthusiastic support. As quickly as brains and hands can do their work, these new styles are brought into this store and—this is the vital thing — offered at a price you are glad to pay.

Occasionally (very seldom) another store is ahead of us a few days. More often we are ahead of the others. But practically never will you find that our price for the right styles can be bettered. Any day we are prepared to prove to you that *"You **CAN** afford the right Style at ABRAHAM & STRAUS."*

. . . YES—YOU—CAN

Forty-second season in Brooklyn

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

THIRD CONCERT

THURSDAY EVENING, FEBRUARY 6

AT 8.15

PROGRAMME

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio. Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Prokofieff . . . . . Second Piano Concerto, in G minor, Op. 16

I. Andantino; Allegretto.
II. Scherzo.
III. Intermezzo.
IV. Finale.

DeFalla . . . . Three Dances from "El Sombrero de Tres Picos," Ballet

a. The Neighbors.
b. Dance of the Miller.
c. Final Dance.

SOLOIST

SERGE PROKOFIEFF

STEINWAY PIANO USED

There will be an intermission of ten minutes after the symphony

The RAYMOND-WHITCOMB SPRING CRUISE *to the* MEDITERRANEAN *includes a trip inland to Carcassonne, best preserved and most romantic of all walled towns.*

The Mediterranean in Spring

EXPERIENCED travelers who know the Mediterranean come in Spring—when the skies are bright and the sun is warm and the fascinating cities on the African and European shores are at their best.

Every year there is a RAYMOND-WHITCOMB MEDITERRANEAN CRUISE in the Spring. It is always popular among discerning travelers . . . for some as a complete cruise, for others as an entertaining voyage to Europe. This year it visits the *Riviera, Naples* and *Venice;* it has a day at *Algiers* and another at *Tunis.* There are inland trips to gay *Seville* and romantic *Carcassonne;* and calls at quaint *Cattaro* and historic *Ragusa* on the rugged Dalmatian Coast. Three of the famous Mediterranean islands are on the route—*Sicily* (where there will be visits to *Palermo* and *Monreale, Messina* and *Taormina*); *Malta,* with the ancien walled city of *Valetta;* and *Majorca* with sunny *Palma.*

Sailing April 8, on the S. S. "Carinthia." Rates, $725 and up, including return passage any time this year.

Six weeks from New York to New York. Three weeks from New York to Naples, arriving there for the lovely Italian Spring. Four weeks from New York to Venice, which is a very convenient starting point for Oberammergau and the famous Passion Play.

Send for the booklet—"MEDITERRANEAN SPRING CRUISE"

RAYMOND & WHITCOMB COMPANY

670 FIFTH AVENUE, Telephone Volunteer 3400

225 FIFTH AVENUE, Telephone Ashland 9530

SYMPHONY NO. 6, B MINOR, "PATHETIC," OP. 74

PETER ILICH TCHAIKOVSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

* * *

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which

Have You Read

RICHARD HALLIBURTON'S

"New Worlds to Conquer"?

GET IT NOW IN LOESER'S BOOK SHOP.

THE author of "The Royal Road to Romance" and "The Glorious Adventure" rises to new heights in this, his latest travel tale. He follows the trails of early Spanish settlers in the lands to the south of us . . swims the Panama Canal and has many thrilling adventures *$4.45*

Book Shop—First Floor

LOESER'S

suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the

THE COMPOSITE FUND

A Modern Investment Plan

Through participation in a group investment the individual obtains all the advantages accruing from wide diversification of securities hitherto only possible for funds of large amounts.

This plan provides for monthly payment of income which, since the establishment of the Fund, has shown a yield of over 7%.

Descriptive Booklets on Request

BROOKLYN TRUST COMPANY

Chartered 1866

Main Office—177 Montague Street, Brooklyn

Twenty-one Offices in Brooklyn and New York

Your Home Can Hold These Countless Hours of The Greatest Music

MENDELSSOHN'S "SCOTCH" SYMPHONY This most melodious work, inspired by Mendelssohn's visit in 1829 to Holyrood Castle, is given a superb reading by Felix Weingartner and the Royal Philharmonic Orchestra. In 8 parts, $6.00 with album.

Ask for Columbia Masterworks Set No. 126

GRIEG Grieg's third *Violin Concerts, in C Minor,* Op. 45, is considered by many critics the noblest of his scores. The Columbia recording of it by Toscha Seidel and Arthur Loesser is a delight. Recorded in 6 parts, $4.50 with album.

Ask for Columbia Masterworks Set No. 127

Puccini's Most Popular Opera

MADAM BUTTERFLY

Recorded by Columbia in 28 parts, Two Albums Sung in Italian

By Eminent Operatic Artists of Italy, with Chorus of La Scala Theatre and Milan Symphony Orchestra, under direction of Cav. Lorenzo Molajoli.
This poignantly beautiful work has been given an interpretation on Columbia Records that set this issue apart as one of the major achievements in the recording of Opera.

Ask for Columbia Operatic Series. No. 4

Stravinsky's Great Ballet

LE SACRE DU PRINTEMPS

CONDUCTED BY THE COMPOSER IS NOW AVAILABLE
COLUMBIA MASTERWORKS SET NO. 129, $10 WITH ALBUM

"Magic Columbia *Notes"*

Columbia Phonograph Company
1819 Broadway New York City

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U.S. Pat. Off.

orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often,

Balch Price Furs are the first choice of those who are accustomed to the finer things in life.

BALCH, PRICE & CO.

Fulton and Smith Streets
BROOKLYN, N. Y.

for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Leningrad October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto

"Of nothing, nothing is made"

The man who, like Dickens' Micawber, is always "waiting for something to turn up," has a hard row to hoe. And has only himself to blame that he gets nowhere.

While everybody cannot save a lot, virtually everybody can put aside regularly a *little*. Once the first step of opening a savings account is taken, it is surprising how easy and interesting the practice soon becomes! Then, after a while, you will be *ready* when an opportunity to make a profitable investment turns up.

We now pay compound interest quarterly at the rate of

4½% Per Annum

The Dime Savings Bank *of* Brooklyn

DeKalb Ave. and Fulton St., Brooklyn, N.Y.

ESTABLISHED 1859

Resources over $159,000,000
Surplus over $21,000,000

for pianoforte, played by Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

ESTABLISHED 1854

For
Furniture and Rugs
"Self Service"

Merely say "SELF SERVICE" to the man at the door and ramble about to your heart's content without the assistance of a salesman.

Plainly marked prices will tell you all you wish to know. If you desire, an attendant will call a salesman. Many who have availed themselves of this form of inspection have been most favorably impressed with our wide variety of good furniture and the extremely low prices.

B. G. LATIMER & SONS CO.

33-35 FLATBUSH AVE. BROOKLYN

BETTY SCHUSTER in "Candle Light"

A FUR COAT *by* SHAYNE

To the natural loveliness of your Shayne fur is added the satisfaction of a label which politely indicates that your purchase was *not* impelled by a cut price, a reduction or any other form of so-called "sale".

C. C. SHAYNE & CO.

STRICTLY RELIABLE FURS

126 West 42nd Street , New York

Established 1865 , *Still Under Same Ownership*

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. We have been assured by other Russians who knew Tchaikovsky that he killed himself, nor was the reason for his so doing withheld. Peter's brother Modest gives a circumstantial account of Peter's death from natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a

A. A. WEBSTER CO., Inc.

ESTABLISHED 1860

÷ JEWELERS ÷

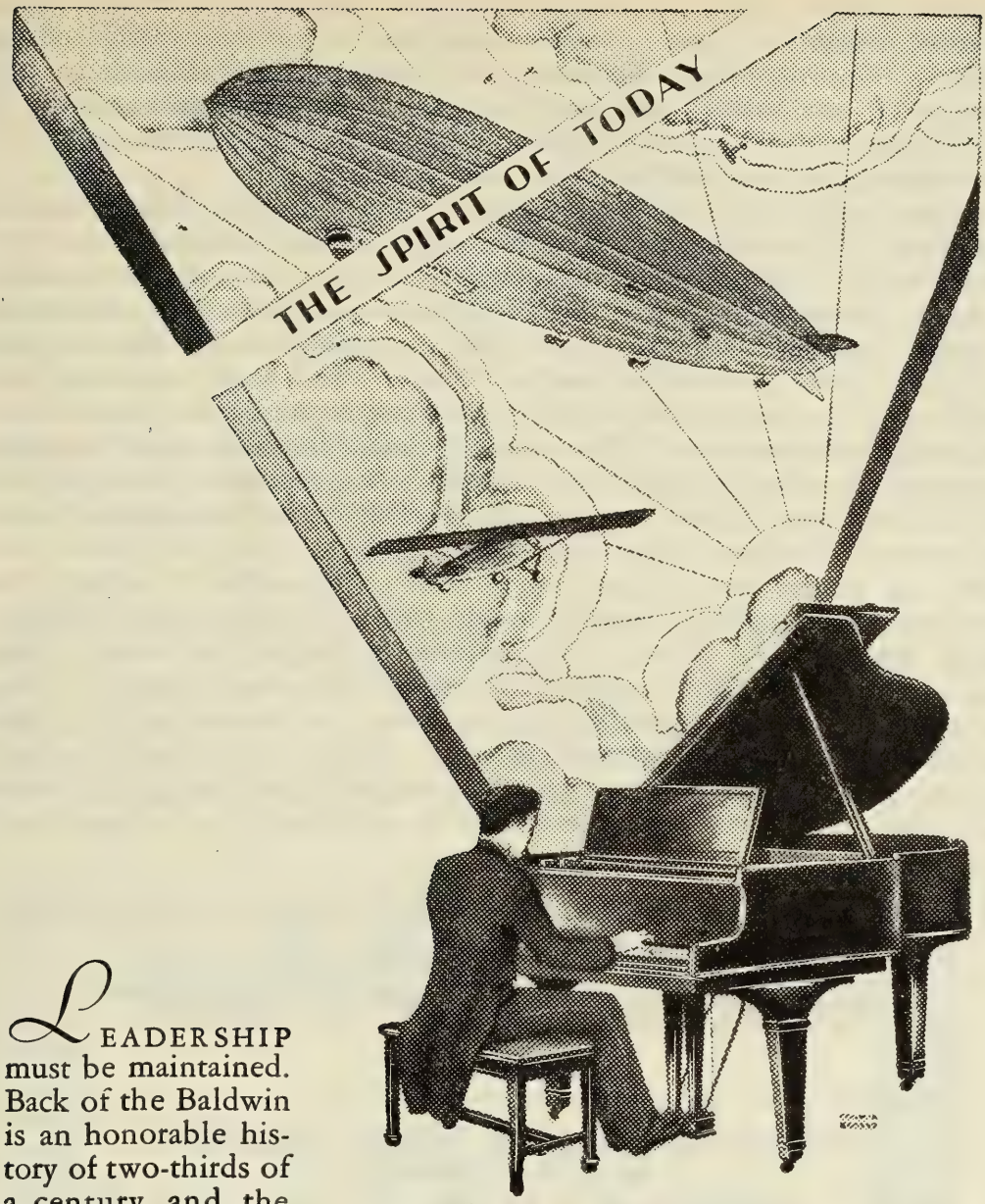
487 FULTON STREET

BROOKLYN, N. Y.

Telephone Triangle 5034

Remounting of

Diamonds and Precious Stones



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present — embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

BALDWIN PIANO COMPANY

20 EAST 54TH STREET **NEW YORK CITY**

glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the Communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

NEW VOLUMES IN
THE POCKET MUSIC STUDENT SERIES

FUNDAMENTALS OF VOICE TRAINING
By D. A. CLIPPINGER

HOW A DEPENDABLE PIANO TECHNIC WAS WON
By HARRIETTE BROWER

ORNAMENTS IN CLASSICAL AND MODERN MUSIC
By CLARENCE G. HAMILTON

CLEARCUT SPEECH IN SONG
By CLARA KATHLEEN ROGERS

THE AMBITIOUS LISTENER
By LEO R. LEWIS

MASTERPIECES OF MUSIC
By LEO R. LEWIS
The music that illustrates THE AMBITIOUS LISTENER

Price, each volume, 60 cents

OLIVER DITSON COMPANY
179 Tremont St., Boston — 10 East 34th St., New York
Founded 1783 — Established 1835 — Incorporated 1889

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

Each hearer has his own thought when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is in that word.

In tune with
the smartest
occasions.

White Rock
America's Sparkling Water

© 1929
W.R.M.S.

The second movement might bear as a motto the words of the Third Kalander in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments.* The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not like Tchaikovsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance, it thunders for the alarm of fire or war, loudly and

*Note the effect of the constant drum-beats in O'Neill's "The Emperor Jones."

Exact Fitting

EVERY line and curve of your foot will be fitted by a corresponding part of the Cantilever Shoe. You will appreciate the exactness of the fit at the arch, the heel, the ankle and the toes. Combined with the famous Cantilever flexible arch, such a fit assures perfect comfort.

CANTILEVER SHOE SHOPS

14 West 40th Street, New York
(By the Library)

14 Hanover Place, Brooklyn
(Just off Fulton St.)

RICHARD COPLEY, Announcement

Society of the Friends of Music

ARTUR BODANZKY, Conductor

MECCA AUDITORIUM 133 West 55th Street

Sunday Afternoon, February 9th, at 4 Sharp

BACH PROGRAMME

I. AIR and Thirty Variations, known as the GOLDBERG VARIATIONS.

HAROLD SAMUEL

This number takes forty-five minutes to perform and will be played without pause, and no admission to Hall while the Artist is playing.

II. CANTATA No. 201: "Phoebus und Pan."

SOLOISTS { EDITHA FLEISCHER, MARION TELVA, GEORGE MEADER, MAX BLOCH, FRASER GANGE, DUDLEY MARWICK.

FRIENDS OF MUSIC CHORUS
METROPOLITAN OPERA ORCHESTRA

SUNDAY AFTERNOON, MARCH 9th, at 4 Sharp

BACH'S "St. John's Passion"

SOLOISTS { ETHYL HAYDEN, MARION TELVA, GEORGE MEADER, FRIEDRICH SCHORR, CARL SCHLEGEL, LYNNWOOD FARNAM.

FRIENDS OF MUSIC CHORUS
METROPOLITAN OPERA ORCHESTRA

Tickets on sale at Mecca Auditorium, Ampico Hall, 584 Fifth Ave., and office of the Society, 10 East 43rd St., Room 503.

(Steinway Piano)

Town Hall, MONDAY EVENING, February 10th, at 8.30
ELEANOR SPENCER
SECOND PIANO RECITAL (Steinway Piano)

Town Hall, WEDNESDAY AFTERNOON, February 26th, at 3.00
WILLIAM BUSH
PIANIST—American Debut (Baldwin Piano)

Town Hall, WEDNESDAY EVENING, February 26th, at 8.30
HARRY CUMPSON
PIANO RECITAL (Steinway Piano)

Carnegie Hall, SUNDAY EVENING, March 2nd, at 8.30
LEA LUBOSHUTZ
VIOLIN RECITAL (Steinway Piano)

Carnegie Hall, SATURDAY AFTERNOON, March 15th, at 2.30
JOSEF HOFMANN (Steinway Piano)

quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound from the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; we are not sure but he worshipped it with fetishistic honors; surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

Concerto No. 2, G minor, for Pianoforte and Orchestra

Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This concerto, composed in the spring of 1913, was played in August of that year by Mr. Prokofieff at one of the famous concerts at Pavlovsk near Leningrad. There were several performances after that, with the composer pianist at the symphony concerts at Len-

The David Mannes Music School

157 East Seventy-fourth Street, New York

VOCAL DEPARTMENT

FRANK BIBB

ADRIENNE REMENYI VON ENDE

with

OTTILIE SCHILLIG

Steinway Piano

ingrad; there was also one in 1915 at an Augusteo concert in Rome, directed by Mr. Molinari.

The manuscript score was left in Leningrad when Prokofieff came to the United States in 1918, and was lost with the orchestral parts with other manuscripts when his apartment was confiscated by the decree of the Soviet Government. Sketches of the piano part were saved. They were taken away by the composer's mother in 1921. From these sketches, Mr. Prokofieff in 1923 remade the concerto as it now stands.

The new version differs greatly from the original. While the composer endeavored to leave intact the thematic material and the form of the original version, he at the same time wished to avail himself of the technical resources acquired by him during the ten years that stood between the two versions.

This information and the notes that follow are taken from the programme book of the Koussevitzky concert in Paris when the concerto was performed for the first time in that city on May 8, 1924.

I. Andantino—Allegretto—Andantino. The movement begins with the announcement of the first theme, to which is opposed a second episode of a faster pace in A minor. The piano enters solo in a technically complicated cadenza, with a repetition of the first episode in the first part.

II. Scherzo. This Scherzo is in the nature of a moto perpetuo in sixteenth notes by the two hands in the interval of an octave, while the orchestral accompaniment furnishes a background.

III. Intermezzo. This movement, moderato, is conceived in a strictly classical form.

IV. Finale. After measures in quick movement, the first subject is given to the piano. The second is of a calmer, more cantabile nature—piano solo at first—followed by several canons for piano and orchestra. Later the two themes are joined, the piano playing one, the orchestra the other. There is a short coda based chiefly upon the first subject.

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee *part of the coffee bean*

THREE DANCES TAKEN FROM THE BALLET "THE THREE-CORNERED HAT" ("EL SOMBRERO DE TRES PICOS") . . . . MANUEL DE FALLA

(Born at Cadiz, November 23, 1877; now living at Grenada)

I. The Neighbors. II. The Miller's Dance. III. Final Dance.

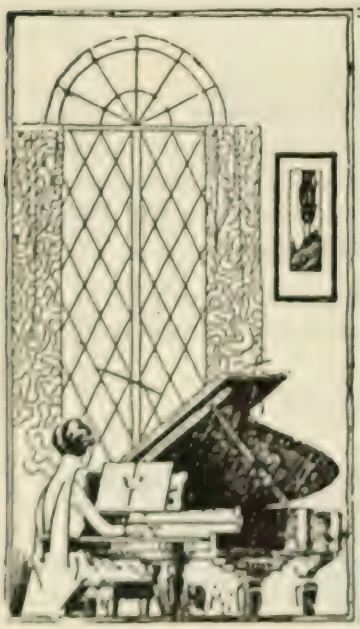
The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, xylophone, tam-tam castanets, celesta, harp, piano, and the usual strings.

"When the Russian Ballet visited Spain, Serge de Diaghilev was so much interested in the work of de Falla that he commissioned him to write a ballet on the subject of Alarcón's novel, 'El Sombrero de Tres Picos.'"*

This ballet "The Three-cornered Hat" was performed for the first time on any stage by the Russian Ballet at the Alhambra, London, on July 23, 1919. The scenario was arranged by Martinez Sierra; the stage settings and costumes were designed by Pablo Picasso. The Miller, Léonide Massine; the Corregidor, Léon Woisikovsky; the Miller's Wife, Thamar Karsavina; the Corregidor's Wife, Miss Grantzeva; the Dandy, Stanislas Idzikovsky; the Singer, Zoia Rosovsky. Ernest Ansermet conducted.

Joaquin Turina says (*The Chesterian,* May, 1920) that the first

*Don Antonio Pedro de Alarcón (1833–91) based this famous story, which was first entitled "El Corregidor y la Molinera" ("The Corregidor and the Miller's Wife") on an old Spanish tale which he heard in his youth. In the summer of 1874 he was asked to write a story for a Cuban weekly; but a friend persuaded him to publish it in the *Revista Europea*, Madrid. It appeared in book form a month later, and met with great success. It has been translated into at least seven languages. Librettos for these operas have been derived from it: "Der Corregidor," by Hugo Wolf (Mannheim, June 7, 1896); "Margitta," by Erik Meyer-Helmund (Magdeburg, 1889); "Der Richter von Grenada," by Richard von Perger (Cologne, 1889); "Die Lachtaune," by Eugen Taund (Vienna, 1895).



IVERS & POND

PIANOS—PLAYERS—GRANDS

The Quality Product Invariably
Proves More Economical

Beautiful New Catalog on Request

Est. 1869—Brooklyn's Oldest Piano House

Chandler Piano Co.

166 Livingston Street

Near Hoyt St. Tels. Triangle 0159 0147

SYMPHONY HALL, Boston March 21, 22, 23, 24, 25, 26

BRAHMS FESTIVAL

By the

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY
Conductor

Assisted by the

HARVARD and RADCLIFFE CHORUSES

Dr. ARCHIBALD T. DAVISON and G. WALLACE WOODWORTH,
Conductors

ARTUR SCHNABEL
Piano

JEANNETTE VREELAND
Soprano

MARGARET MATZENAUER
Mezzo-Soprano

FRAZER GANGE
Baritone

BURGIN STRING QUARTET

The Festival Programmes will include:

Orchestral Music—The four Symphonies, the two Pianoforte Concertos, the Academic Festival Overture, and the Variations on a Theme by Haydn.

Choral Music—"A German Requiem," "A Song of Destiny," "Liebeslieder" Waltzes, the Rhapsody for Alto with Male Chorus.

Chamber Music—Violin Sonata, Music for Pianoforte solo, and the Piano Quintet in F minor, and Songs (by Mme. Matzenauer).

Tickets for the four extra concerts (March 23-26) are now available by means of the Automatic Subscription Board in Symphony Hall, or by Mail Order

(The Concerts of March 21 and 22 are part of the regular Friday and Saturday series, which are already subscribed.)

version of "The Three-cornered Hat" was produced at the Eslava Theatre, Madrid, under the title of "El Corregidor y la Molinera." Turina was then conducting this theatre's orchestra. The "pantomime" of de Falla was accompanied by only seventeen players. "The composer was confronted with one great difficulty, and that was to follow musically the action of the play without spoiling the unity of his score. The music therefore continually reflected a certain anxiety on the composer's part, as if he were trying to disentangle himself, so to speak, from the external network. The transformation of the 'pantomime' into a ballet at once cleared away all these difficulties. This is quite natural, for in the new version the action became reduced to a strictly indispensable minimum, and the dances became predominant, those already existing being considerably amplified."

Turina finds the Miller's Dance the most interesting, "because of its typically Andalusian character, its fascinating rhythm which is like an affirmation of southern art, and its Moorish character." In the Final Dance the jota and the folk theme called *vito* are introduced.

The *Daily Telegraph* (July 24, 1919) said of the ballet:—

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—chorographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or

SCHIRMER 3 East 43rd Street

MUSIC

Classic and Popular
American and Foreign

Telephone Your Order
Murray Hill 8100

Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and—curtain!"

* * *

De Falla has been represented at concerts of the Boston Symphony Orchestra in Boston as follows:

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES

Telephone Pennsylvania 2634

Esperanza Garrigue

Art of Singing

Recommended by
Adelina Patti, Enrico Caruso, W. J. Henderson

"You have my permission to quote me anywhere at any time as saying that I know that you understand voice placing, and I'll back my belief, as heretofore, by sending you pupils." *W. J. HENDERSON*

Studio:
Metropolitan Opera House
1425 BROADWAY, N.Y.

1921. December 30, Three Dances from "The Three-Cornered Hat." Mr. Monteux, conductor.

1924. March 28, "Nights in the Gardens of Spain" (Heinrich Gebhard, pianist). Mr. Monteux, conductor. October 17, 1924, "El Amor Brujo" (piano, Mr. Sanromá). Dr. Koussevitzky, conductor.

1926. March 5, "Three Dances" from the "Three-Cornered Hat." Dr. Koussevitzky, conductor. December 31, Concerto for harpsichord (Wanda Landowska), flute, oboe, clarinet, violin, violoncello. Dr. Koussevitzky, conductor.

1927. October 14, "El Amor Brujo."

1929. January 18, Three Dances from "The Three-Cornered Hat."

De Falla studied harmony with Alejandro Odero and Enrique Broca. Going to Madrid, he took pianoforte lessons of José Trigo and studied composition with Felipe Pedrell. Before De Falla was fourteen, the Madrid Academy of Music awarded him the first prize for pianoforte-playing. Between 1890 and 1904 he was busy as a virtuoso and a composer. About 1900 he wrote light music for the theatre. Having received in 1905, for his opera "La Vida breve," the award offered by the Spanish Academy of Fine Arts, he was

1929 - SEASON - 1930

FOURTH SUBSCRIPTION CONCERT

CONDUCTORLESS SYMPHONY ORCHESTRA

CARNEGIE HALL

FRIDAY EVENING, FEBRUARY 21st, AT 8.45 P.M.

Soloist

BENNO RABINOFF, *Violinist*

PROGRAMME

MOZART ..... OVERTURE, "MAGIC FLUTE"

MENDELSSOHN ..... VIOLIN CONCERTO IN E MINOR

BENNO RABINOFF

WEISS ..... SCHERZO, "AMERICAN LIFE"

BEETHOVEN ..... SYMPHONY NO. 8, IN F MAJOR

Boxes: - - $20.00 and $24.00

Tickets: - $1.00 to $2.50

Now on sale at Box Office, Carnegie Hall and at Office of Conductorless Symphony Orchestra, 22 East 55th Street, New York

Telephone: Wickersham 7870

Steinway Piano

CITIZENS' COMMITTEE
BOSTON SYMPHONY ORCHESTRA CONCERTS

Season 1929-1930

Chairman

Mr. Adrian Van Sinderen

Vice-Chairmen

Mr. Frank L. Babbott
Mrs. Edward C. Blum
Hon. Frederick E. Crane
Mr. Walter H. Crittenden
Mrs. H. E. Dreier
Mrs. William H. Good
Mr. H. F. Gunnison
Mr. Henry A. Ingraham
Mrs. Frederic B. Pratt
Mrs. B. Herbert Smith
Mr. R. Huntington Woodman

Mr. Frederick T. Aldridge
Dr. Joseph D. Allen
Mr. Juan A. Almirall
Dr. Frank L. Babbott, Jr.
Dr. Nathan T. Beers
Dr. W. B. Brinsmade
Mrs. Charles R. Buckley
Mr. F. A. M. Burrell
Mrs. Glentworth R. Butler
Rev. S. Parkes Cadman, D.D.
Hon. William M. Calder
Mr. J. Norman Carpenter
Mrs. Otis Swan Carroll
Mrs. George W. Chauncey
Mrs. I. Sherwood Coffin
Mrs. Frederick L. Cranford
Hon. James C. Cropsey
Hon. Norman S. Dike
Rev. Samuel M. Dorrance
Mrs. Guy DuVal
Mr. S. Raymond Estey
Mrs. Lewis W. Francis
Mr. Theodore L. Frothingham
Mr. William Peter Hamilton
Mr. Walter Hammitt
Mr. George Hewlett
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
Mr. William T. Hunter
Mr. Darwin R. James
Dr. William A. Jewett
Mr. James H. Jourdan
Mr. Charles D. Lay
Mrs. John Eadie Leech
Miss Hilda Loines
Mrs. Charles J. McDermott
Hon. George V. McLaughlin
Mrs. William W. Marshall
Mr. W. S. Morton Mead
Mr. Frank C. Munson
Mr. Charles F. Murphy
Mrs. George Notman
Mr. Neilson Olcott
Mrs. Frank H. Parsons
Mr. James H. Post
Mr. Charles E. Potts
Mrs. George H. Prentiss
Mrs. Benjamin Prince
Mrs. Clinton L. Rossiter, Jr.
Mr. H. Stavely Sammond
Mrs. Henry Spelman
Mr. Porter Steele
Mrs. Herman Stutzer
Miss Marion J. Terry
Mr. William Armour Thayer
Mr. Carl H. Tollefsen
Mrs. Walter Truslow
Mrs. James P. Warbasse
Mrs. Edwin Carrington Ward
Mrs. Walter F. Wells
Mrs. J. B. Whitney
Mr. Eugene A. Widmann
Dr. Ralph C. Williams
Hon. George A. Wingate
Mr. Cornelius D. Wood
Mrs. W. H. Ziegler

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Boston
284 Boylston St.

New York City
10 West 48th St.

Phones—Bryant 6828, 6829

You Can Rely on Lewandos

ACADEMY OF MUSIC

FRIDAY EVENING, MARCH 7, 1930, at 8.15 o'clock

FOURTH CONCERT

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

TICKETS AT INSTITUTE BOX OFFICE

enabled to live and compose a little more comfortably. In 1907, going to Paris, he was befriended by Debussy and Dukas. At that time his only published works were Quatres Pièces Espagnoles: Aragonesa, Cubana, Montañesa, and Andaluza for the pianoforte; and three songs: Les Colombes, Chinoiserie, and Seguidille* (words by Gautier. He made his début in Paris as a pianist in 1910. The next year he played in London. In 1905 his opera "La Vida breve" won a prize in Madrid. The opera "La Vida breve" was produced at Nice on April 1, 1913. An American Lillian Grenville,† took the part of Salud.‡ This opera was given at Madrid on November 14, 1914. De Falla returned to Spain when the World War broke out. His second work for the stage, an opera, "El Amor Brujo," was suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, 'semi-Abrabian' in style. Pastera Imperio, too, has used this music for her dances."

"Noches en los Jardines de España: En el Generalife, Danse Lejana, and En los Jardines de la Sierra de Córdoba," a suite of

*Sung here by Mme. Eva Gauthier, March 21, 1920.—P.H.

†"Lillian Grenville" (Katherine Goertner), was born in New York on December 23, 1884, educated at a convent in Montreal, and went to Paris in 1901, where she studied singing. She made her first appearance in opera at Nice as Juliet on February 15, 1906, having sung at the San Carlo, Naples, the Monnaie, Brussels, Lisbon, Genoa, Milan, and elsewhere. She was a member of the Chicago Opera Company (1910–11), taking the parts of Mimi, Tosca, Marguerite. She "created" leading parts in "Laura," "Fortunio," "Marcella," "Quo Vadis," "L'Auberge Rouge," and Herbert's "Natoma." Her birthday is also given as November 20, 1888.

‡This opera in two acts and four scenes was heard at a public rehearsal at the Opéra-Comique, Paris, on December 30, 1913, also on January 6, 1914, and in March, 1928. Paul Milliet translated Carlos Fernandez Shaw's libretto. The opera was warmly praised by the critics. Salud, Mme. Carré; La Grandmère, Mlle. Brohly; Carmela, Mlle. Syril; Paco, Francell; L'Oncle Sarvaor, Vieuille. Ruhlmann conducted. One of the critics said that De Falla had been in Spain a pupil of Albeniz. The opera at this theatre was performed publicly for the first time on January 6, 1914. There were eight performances that season. The opera was produced at the Metropolitan, New York, on March 6, 1926.

Mr. Alfred Edward Freckelton, teacher of the piano, desires to call to your attention his inauguration of Group Lessons in response to the growing demand for instruction of this type.

Each group will consist of three students of practically equal ability. All will study the same material and each will receive an equal amount of individual attention. The period will be of one hour duration.

Mr. Freckelton is assured that this innovation will be welcomed by those who desire expert and artistic instruction but feel unable to meet the necesssarily high fees required for private instruction, and by those who appreciate the returns received from the competitive spirit developed by such lessons.

Mr. Freckelton will gladly send to you full information in regard to these group lessons. He will of course continue his work with individual students.

STEINWAY HALL
113 WEST 57th STREET
New York

Residence
214 ARLINGTON AVENUE
Brooklyn, N. Y.

Night Pieces, was first performed in 1916 at Madrid. "The thematic material is built, as in 'La Vida breve' or in 'El Amor Brujo' on rhythms, modes, cadences, or forms inspired by but never borrowed from Andalusian folk-song."*

De Falla and his pupil, Rosa Garcia Ascott, played in Paris, on June 3, 1920, his transcription of "Night in Spanish Gardens" for two pianofortes. On May 29, 1920, in Paris, Mme. Madeleine Greslé sang in Spanish "Seven Spanish Folk-Songs" arranged by De Falla, who accompanied her. De Falla's puppet play, "El Retablo de Maese Pedro" was performed (privately) at Paris on June 25, 1923;

*Fragments from "El Amor Brujo" ("Love, the Wizard"), "Danza del fin del dia" for pianoforte, and a song for low voice, "Cancion del amor dolido," have been published. An orchestral suite from the ballet was announced in London for performance on November 23, 1921.

VISIT RUSSIA

SEE

LENINGRAD MOSCOW KIEV
THE VOLGA CAUCASUS CRIMEA

Individual Tours and Group Excursions to
All Parts of the Soviet Union

All Expense Tours **$320 up** Free Soviet Visas

Sailings Weekly. Free Stopovers in Western Europe
Write for Booklet: WHAT NAPOLEON DIDN'T SEE

AMERICAN-RUSSIAN TRAVEL AGENCY, Inc.
100 Fifth Avenue Tel. Chelsea 4477 and 5124. New York City

Get your VICTOR RECORDS of
The Boston Symphony Orchestra
— at —
MARCONI BROS. INC.
RADIOS
SYMPHONY SERIES
— of —
The World's Greatest Music
ALBUM SETS OF RECORDS
RADIOS OF ALL MAKES
126 EAST 59th STREET
Tel. Volunteer 4026 Prompt Deliveries

The advertisers in this program are worthy representatives of Brooklyn's business activities

When the quality of merchandise or service offered meets the requirements of Boston Symphony Orchestra discriminating subscribers, we are happy to present their announcements in our pages.

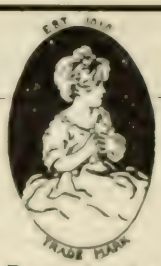
HOWARD A. KEELER
New York Advertising Representative of the Boston Symphony Orchestra Programme
225 West 34th St., N. Y. C.

in New York by the League of Composers on December 29, 1925, at Town Hall, with puppets designed by Remo Bufano. His Concerto for harpsichord (or piano), flute, oboe, clarinet, violin, and violoncello, was performed for the first time at the De Falla Festival held at Barcelona on November 5, 1926. Wanda Landowska played the harpsichord.

He wrote for the guitar "Homenaje" "(Homage") for the "Tombeau de Claude Debussy." This piece, which is also transcribed for the piano, was published in 1921.

The second book of his songs includes "El Paño moruno," "Seguidilla murciana," "Asturiana," "Jotó," "Nana," "Canción," "Polo." De Falla lives on the Alhambra Mount in Grenada. Joaquin Turina described him in 1920: "Manuel de Falla, with his almost ascetic features, his large forehead, and bright eyes like two glowing embers, might almost be taken for an anchorite. His gentle bearing and invariably courteous manner do not conceal the inflexibility of his ideas, the strength of his principles, and a certain tenacity of purpose."

An elaborate study of De Falla and his composition by Edgar Istel was published in the *Musical Quarterly* (New York) of October, 1926.



Portraits in COLOUR

Words are really inadequate to describe the newest, exclusive creation by Bachrach—Portraits in Colour. They must be seen to be appreciated. You are invited to inspect them at any of our studios.

Bachrach
Photographs of Distinction

855 Flatbush Avenue
507 Fifth Avenue
Ingersoll 1861 Vanderbilt 7400
Washington Detroit Cleveland Philadelphia

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS,
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J Henderson, New York Sun), may be obtained by addressing
PRICE, $6 00 SYMPHONY HALL

MUSICAL INSTRUCTION

PERFECT PRACTISE PERIODS
PREPARE PERFECT PERFORMANCES
ANTOINETTE HALL-WHYTOCK A.A.G.O.
ACCOMPANIST and COACH
205 West 57th St., Wednesdays
Circle 5420
Personal address, St. Ann's Church
Sayville, Long Island, Tel. 516
Teachers and Professionals: For space in this program, consult me.

TEACHER of SINGING
Director
Radio Programme Service
of America
Auditions Daily
12-2. Saturdays 2 - 4 p.m.

Bernhard Steinberg

GRAND OPERA and
CONCERT BARITONE
who received high praise from American and European critics

ENGAGEMENTS ASSURED
For Musical Comedy, Radio Hours and Concerts to Pupils who Qualify
Studio: 32 METROPOLITAN OPERA HOUSE 1425 BROADWAY Tel. Longacre 5913

The Longy School of Music
announces a new member of its faculty
FREDERIC TILLOTSON
Teacher of the Pianoforte
Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer
The Longy School is now using exclusively the
Catalogue sent upon request **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

FRANK ERNESTO
LA FORGE—BERÚMEN STUDIOS
VOICE PIANO
La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.
Ellsworth Bell, Secretary
14 West 68th Street, New York, N. Y. Telephone Trafalgar 8993

EDWARD SCHUBERTH & COMPANY
Importers, Music Publishers and Dealers, 11 East 22nd Street, New York
PUBLISHERS' AGENTS IN THE UNITED STATES FOR
Steingraeber Edition, Leipzig — Gould & Bolttler, London — J. B. Cramer & Co., London
Cotta Edition, Stuttgart — Forsyth Bros., Ltd., London — Cary & Co., London
Practical Pianoforte School — Beal, Stuttard & Co., London — F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York — Joseph Williams, Ltd., London — Bach Boekelmar Works in colors
AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON
Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston
NEW YORK — BOSTON (Thursdays only)
902 Steinway Hall — 26 Steinert Hall
Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

ELISE REIMER-KELLY
Tone Builder
Professionals a Specialty
Tel. Circle 5149 mornings
806 Steinway Hall - New York

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Studio: TRINITY COURT
175 DARTMOUTH STREET . BOSTON
(Kenmore 8431)

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS — STUDIO
Steinway Hall — Pierce Building
New York City — Copley Square, Boston

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . BOSTON
Telephone Hubbard 6677

THEO. VAN YORX TENOR
Special attention to the speaking and singing voice in relation to the motion picture art.
Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792
If no answer ring Susquehanna 4500

Prosperity

"OPPORTUNISTIC speculation in the hope of quick profit, such as we have very recently witnessed, must more and more give way to systematic planning for the assurance of permanent gain."

A quotation from an address "Prosperity" delivered by Walter S. Gifford, President, American Telephone and Telegraph Company, before the Chicago Association of Commerce, December 12, 1929.

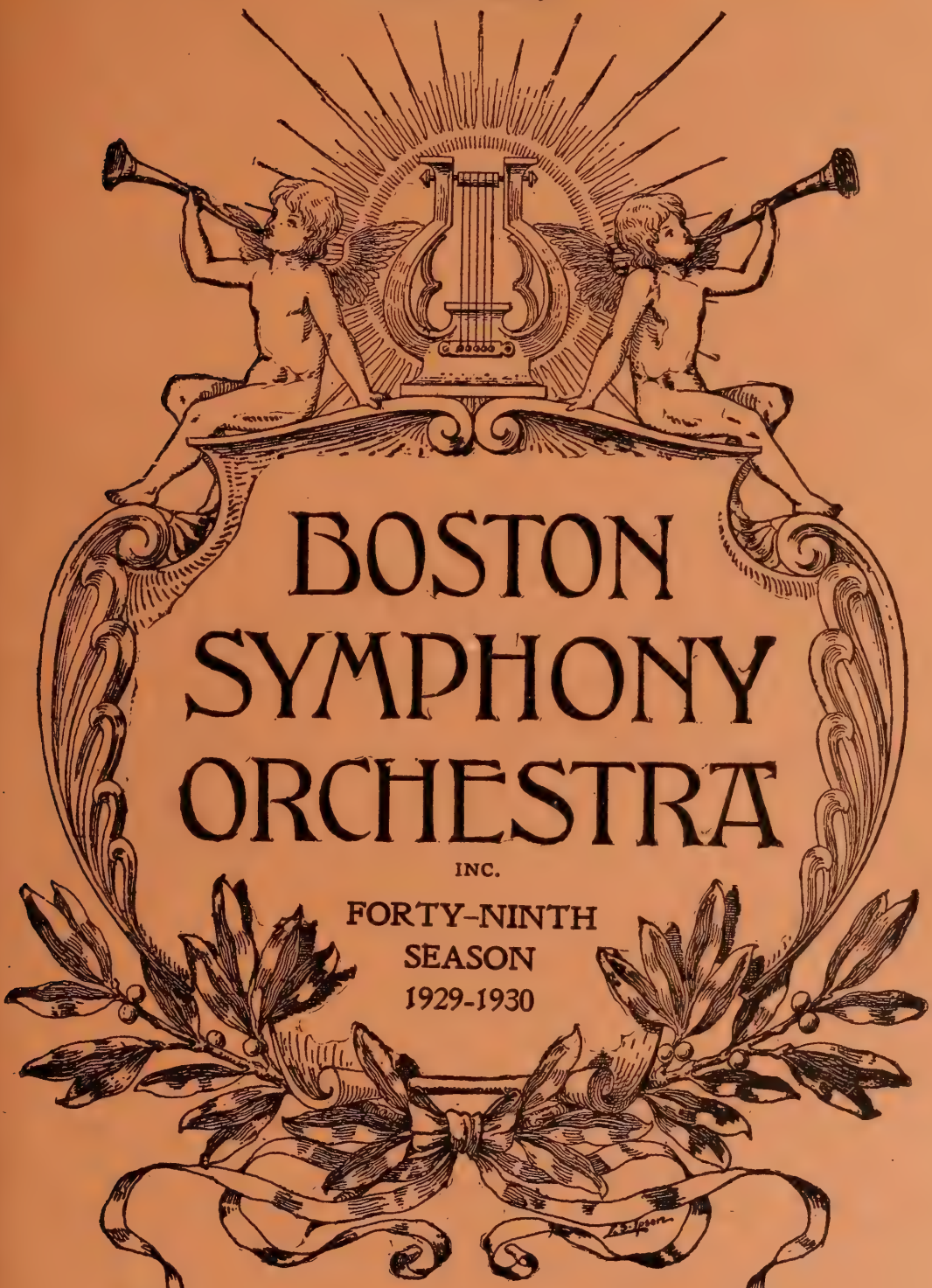
An Investment Management account with the Lee, Higginson Trust Company provides "systematic planning" under expert administration.

LEE, HIGGINSON TRUST CO.
50 FEDERAL STREET, BOSTON

ACADEMY OF MUSIC . . . BROOKLYN

Friday Evening, March 7, at 8.15

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn



PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

ACADEMY OF MUSIC . . BROOKLYN

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

FOURTH CONCERT

FRIDAY EVENING, MARCH 7, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

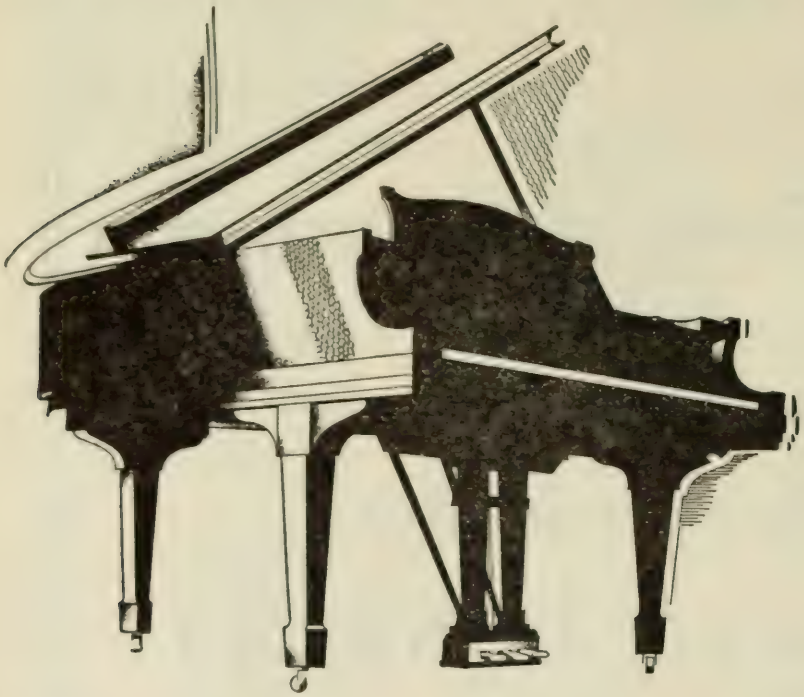
FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

TRUE THRIFT

is built on value—not on price



A STEINWAY naturally costs more than an ordinary piano, because it is a more-than-ordinary instrument. Its price exceeds those of other makes, yet in point of long life, prestige, and beauty of line and tone it is *the greatest piano value ever offered.* • Steinway pianos never have been built to meet a price. They are made as well as human skill can make them, and the price is determined later. The result is the world's finest piano. • Such a piano is an investment which will continue to make its rich and sure return years after less distinguished instruments have gone their way. . . . And the new convenient terms place it within the reach of *every one.* Make your visit to your nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

ABRAHAM & STRAUS

FULTON ST. at HOYT · BROOKLYN

YOU

CAN

afford the right style!

IN the old days — not so very long ago at that — before you could be stylish, you simply *had* to be rich. In the last few years, right under our very noses and so close that some folks still don't realize it, there has been a change. Style can no longer be measured in terms of how much you spend.

That is the truth. Every department store, every fashion expert, every interior decorator, knows it. We know it in this store, and it has been our guiding principal for a long time.

This is how it works. We learn of practically every important style development almost as soon as it happens. We watch it. Some of these new styles fall on stony ground and never do grow. But those that show promise get our enthusiastic support. As quickly as brains and hands can do their work, these new styles are brought into this store and — this is the vital thing — offered at a price you are glad to pay.

Occasionally (very seldom) another store is ahead of us a few days. More often we are ahead of the others. But practically never will you find that our price for the right styles can be bettered. Any day we are prepared to prove to you that *"You CAN afford the right Style at ABRAHAM & STRAUS."*

. . . YES — YOU — CAN

Forty-second season in Brooklyn

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

FOURTH CONCERT

FRIDAY EVENING, MARCH 7

AT 8.15

PROGRAMME

Haydn . . . Symphony in D major (with the Horn Call)
(B. & H. No. 31)

I. Allegro.
II. Adagio.
III. Menuet.
IV. Finale (Theme with Variations).

Bach . . . . Prelude and Fugue in E-flat (for Organ)
(Arranged for Orchestra by Schönberg)

Bloch . . . . . "Schelomo" ("Solomon")
Hebrew Rhapsody for Violoncello and Orchestra

Ravel . . . . . "Bolero"

SOLOIST

JEAN BEDETTI

There will be an intermission of ten minutes after Bach's Prelude and Fugue

EUROPE

RAYMOND-WHITCOMB

MEDITERRANEAN SPRING CRUISE

¶ Sailing thus on a specially chartered liner, you are assured a pleasant voyage on an uncrowded steamship when the Mediterranean route is at the height of its popularity. Three weeks from New York to Naples, arriving for the delicious Italian Spring. Four weeks from New York to Venice, convenient starting point for *Oberammergau* and the famous *Passion Play.* With visits en route to a dozen historic cities . . . such as *Algiers* and *Tunis, Seville* and *Carcassonne.* Sailing on April 8, on the S. S. "Carinthia." Rates (including return any time this year), $725 and up.

Send for the booklet—"MEDITERRANEAN SPRING CRUISE"

RAYMOND-WHITCOMB

NORTH CAPE-RUSSIA CRUISE

¶ A midsummer cruise of five weeks that will make an interesting and restful prelude to a visit to the *Passion Play* or other travel Abroad. For years this has been the favorite summer cruise. This year it is more complete than ever before. With visits (without extra charge) to *Moscow* and *Leningrad*—as well as to *Iceland,* the *North Cape,* the Norwegian Fjords and cities, *Stockholm* and *Copenhagen.* Sailing June 24, on the "Carinthia." Rates (including return passage any time this year), $800 and upward.

Send for the booklet—"NORTH CAPE CRUISE"

RAYMOND-WHITCOMB

TOURS WITH ESCORT

¶ The easiest way to see Europe ▲ Raymond-Whitcomb have arranged tours that are comprehensive and easy to make. You have only to select one that suits you, secure your passport and pack your trunks. From the day you sail until you land in America again, everything that enters into foreign travel will be provided. A Tour Manager will attend to all the details and see that you have a pleasant trip. For Spring and Summer there are 57 Raymond-Whitcomb European Tours . . . They cost from $825 to $2890. They cover all Europe. Most of them include the *Passion Play.*

Send for the booklet—"EUROPEAN TOURS"

RAYMOND-WHITCOMB

INDEPENDENT TRIPS

¶ This is individualized travel. Instead of taking an escorted tour, planned and run by a travel company, you will make a trip which is planned especially for you. It is your own idea of where you want to go, and how long you want to stay, translated into a feasible program of travel. Your railroad tickets are secured, your hotel rooms are engaged and everything that can be done in advance is attended to. A chain of Raymond-Whitcomb representatives in European cities will help you as you travel along.

Send for the "GUIDE TO EUROPEAN TRAVEL"

RAYMOND & WHITCOMB CO.

670 FIFTH AVENUE, Telephone Volunteer 3400
225 FIFTH AVENUE, Telephone Ashland 9530

Symphony in D major (with the Horn Call), B. & H. No. 31

Joseph Haydn

(Born at Rohrau-on-the-Leitha on April 1, 1732; died at Vienna on May 31, 1809)

This symphony, composed in 1765,* is known as "Mit dem Hornsignal"; also as "Auf den Anstand."† The music has the joy of the chase. One remembers that Haydn wrote another symphony, "La Chasse" (1781), which has been performed at concerts of the Boston Symphony Orchestra. He gave titles to certain symphonies; others supplied titles to some. The title often had reference to the "programme character" of the music, even though it was applicable to

*Haydn was then the second Kapellmeister in the service of Prince Nikolaus Joseph Esterhazy, who maintained an orchestra at Eisenstadt. Haydn had in 1761 filled this position under Prince Paul Anton Esterhazy, who died in 1762. Gregorius Joseph Werner was the first Kapellmeister. When he died in 1766, Haydn succeeded him and remained at Eisenstadt until 1790, when Prince Anton, the son of Paul Anton, dismissed the orchestra. Haydn then moved to Vienna. The Esterhazy orchestra numbered fifteen members when Haydn was called there. Under Nikolaus Joseph, it was increased to thirty (without singers). Haydn's first symphony was written in 1759, when he was the musical director of Count Morzin's Orchestra at Lukavec near Pilsen.

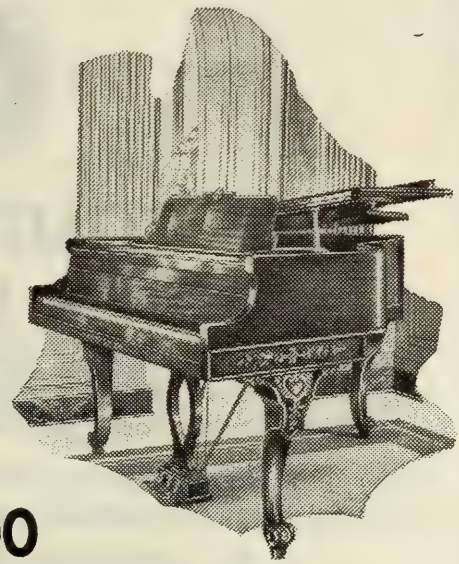
†*Anstand* meant originally "address, bearing, deportment, dignity"; then, "delay, suspension, pause"; also, "hesitation, doubt, apprehension."

In hunting it meant "a stand, a hiding-place (to lie in wait for game)." *Auf den Anstand gehen*—"to go shooting from a hiding-place," etc. This definition evidently applies to the second title of the symphony.

The German dictionary of the eighteenth century that is at hand does not give this last definition. Christian Ludwig's "Teutsch *(sic)* Englisches Lexicon" (Leipsic, 1765), contains many curious colloquial expressions, phrases, even slang terms—a most readable book of 2,370 double columns, quarto—but the hunting term is not mentioned.

LOESER'S

FULTON AT BOND, BROOKLYN, TRIANGLE 8100



Kranich and Bach Queen Anne Grand

$1300

A great deal of intensive study has gone into the making of the Queen Anne Grand photographed above. It is but one of the many authentically designed models made by Kranich and Bach to answer the needs of present day small room homes. Beautifully mellow in tone, exquisitely proportioned, as structurally perfect in every detail as the piano mechanism itself. See it, hear it, play it today at Loeser's.

LOESER'S PIANO SALON—FOURTH FLOOR

only one movement. And so one finds Le Matin, Le Midi, Le Soir, Der Philosoph, Weihnachtssinfonie, Abschiedsinfonie, Maria Theresia, La Passione, L'Impériale, Der Schulmeister, Feuersinfonie, Il Distrato, La Roxolane, Laudon, L'Ours, La Poule, La Reine de France, Militärsinfonie, Die Uhr, Salomon, The Drum Stroke or The Surprise, Oxford, etc.

This symphony is noteworthy because the score calls for four horns. This is the first instance, it is believed, that so many horns were employed in a symphony. There are four horns for the hunters' chorus in Haydn's "Seasons," so that the symphony seems to some a preparatory study. The score also calls for one flute, two oboes, and the usual strings.

I. Allegro, D major, 3-4. The first theme is in two sections: first, the horn call; the second, as a distant answer. A figure is introduced at the end of this second section that was a favorite one with Mozart—as in the "Jupiter" Symphony. There are quieter melodic measures. The flute introduces the horns for a second theme, with succeeding measures for the strings. In the working-out section following this last subject, but inverted, comes the second theme also the earlier echoing answer. The repetition section begins with the supplementary theme, now in D minor, the "answering" section in D major; there is a passing reference to the quieter,

THE COMPOSITE FUND

A Modern Investment Plan

Through participation in a group investment the individual obtains all the advantages accruing from wide diversification of securities hitherto only possible for funds of large amounts.

This plan provides for monthly payment of income which, since the establishment of the Fund, has shown a yield of over 7%.

Descriptive Booklets on Request

BROOKLYN TRUST COMPANY

Chartered 1866

Main Office—177 Montague Street, Brooklyn

Twenty-one Offices in Brooklyn and New York

The MUSICAL ART QUARTET

Makes Records Exclusively for Columbia

THE Columbia New Process Records of this admirable Chamber-music organization, which appeared at Jordan Hall on Wednesday, January 15th, are a means of prolonging indefinitely the pleasure derived from listening in concert to their perfect ensemble playing. All of their records are of the celebrated Columbia Vivatonal (Electric) Recording.

Ask Your Columbia Dealer for the following:

SCHUBERT: Quartet in E-flat, Op. 125, No. 1
In Five Parts—On Three Double-Disc Records

COLUMBIA MASTERWORKS SET NO. 96, WITH ALBUM, $6.00

SCHUBERT: Quartet in A Minor, Op. 29
In Seven Parts—On Four Double-Disc Records

COLUMBIA MASTERWORKS SET NO. 86, WITH ALBUM, $8.00

HAYDN: Quartet in C Major, Op. 54, No. 2
In Five Parts—On Three Double-Disc Records

COLUMBIA MASTERWORKS SET NO. 69, WITH ALBUM, $6.00

129-M—HOME, SWEET HOME (Bishop)
OLD FOLKS AT HOME (*Swanee River*) (Foster)
10-in. $ .75

124-M—DRINK TO ME ONLY WITH THINE EYES
(*Old English*)
ANNIE LAURIE, (Douglass-Scott) 10-in. $ .75

"Magic Columbia *Notes"*

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

more melodic measures; finally, the ending of the movement with the first section of the first theme. In Haydn's catalogue, the tempo is given as Larghetto, but this is probably due to some error.

II. Adagio, G major, 6-8. Only horns and strings are employed. The most important thematic material is in the opening solo for violin, with its ornamented melody. Horns are in dialogue with this violin and a solo violoncello. Horns at once take the beginning of the theme for the solo violin. In this movement, the horns are used in two keys, D and G. The Adagio has somewhat the character of a Sicilienne, in the accompaniment to the melody as in the melody itself.

III. Menuet, D major, 3-4. A sturdy movement in which all the instruments are simultaneously engaged; but in the Trio, D major, 3-4, there is alternate play of instruments.

IV. The Finale—Molto moderato—Presto, has an unusual character. The strings play a quiet theme in simple song-form. Then follow seven variations:

1. Two oboes and two horns, accompanied by strings.
2. Violoncello solo, with strings accompanying.
3. Flute solo, with strings.
4. Horn quartet, with strings. The first horn part goes to *F*-sharp.
5. Violin solo, with strings.
6. The full orchestra. The theme is not changed melodically or harmonically, but the instrumentation differs from that of the first entrance. The orchestra remains *piano* throughout the variation.
7. Violoncello solo, with strings. A short passage leads to a

Balch Price Furs are the first choice of those who are accustomed to the finer things in life.

BALCH, PRICE & CO.

Fulton and Smith Streets
BROOKLYN, N. Y.

Presto in 3-4. Figures in sixteenth notes, until *A* is held in the upper voice (first violins, two horns), while a new theme enters. It is repeated in echo fashion, and then the first theme of the first movement brings the end.

Some—Deldevez among them—refer to this symphony as Concertante on account of the solo parts.

ORGAN PRELUDE AND FUGUE, E-FLAT MAJOR, BY J. S. BACH: ARRANGED FOR ORCHESTRA BY . . . . . ARNOLD SCHÖNBERG

(Bach, born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750. Schönberg, born at Vienna on September 13, 1874; now living)

The Prelude and the Fugue are not necessarily joined together, but are regarded as independent composition. The Fugue is commonly known as "St. Ann's."* The first performance of Schönberg's arrangement was at a concert of the Cincinnati Orchestra in Cincinnati, in February, 1930.

*"A misleading title, as, except in the identity of its subject with the first strain of it, 'Ann's,' the fugue has no connection with the hymn tune."—G. A. CRAWFORD.

"Of nothing, nothing is made"

The man who, like Dickens' Micawber, is always "waiting for something to turn up," has a hard row to hoe. And has only himself to blame that he gets nowhere.

While everybody cannot save a lot, virtually everybody can put aside regularly a *little*. Once the first step of opening a savings account is taken, it is surprising how easy and interesting the practice soon becomes! Then, after a while, you will be *ready* when an opportunity to make a profitable investment turns up.

We now pay compound interest quarterly at the rate of

4½% Per Annum

The Dime Savings Bank *of* Brooklyn

DeKalb Ave. and Fulton St., Brooklyn, N.Y.

Resources over $159,000,000

ESTABLISHED 1859 **Surplus over $21,000,000**

"Schelomo" ("Solomon"), Hebrew Rhapsody for Violoncello and Orchestra . . . . . Ernest Bloch

(Born at Geneva, Switzerland, July 24, 1880; living at San Francisco, Calif.)

"Schelomo" was composed at Geneva, Switzerland, in the first two months of 1916. With the "Trois Poèmes Juifs" (composed in 1916 and played in Boston by the Boston Symphony Orchestra, March 23, 1917), the Three Psalms—114, 137, and 22 (1912–14—Psalms 114 and 137 were sung in Boston by Mme. Povla Frijsh at a concert of the Boston Symphony Orchestra, November 14, 1919), and the symphony "Israel" (1913–18), it is that portion of Mr. Bloch's work that is peculiarly Hebraic in character. In a letter to the writer of these Programme Books in 1917, Mr. Block mentioned a "Symphonie Orientale" on Jewish themes, a Jewish opera, "Jézabel," on which he had begun work, and numerous sketches for other Jewish works. He also wrote at the time that the Psalms, "Schelomo," and "Israel" were more representative than the "Jewish Poems" because they came from the passion and the violence that he believed to be the characteristics of his nature. "It is not my purpose, not my desire, to attempt a 'reconstitution' of Jewish music, or to base my works on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write

ESTABLISHED 1854

For
Furniture and Rugs
"Self Service"

Merely say "SELF SERVICE" to the man at the door and ramble about to your heart's content without the assistance of a salesman.

Plainly marked prices will tell you all you wish to know. If you desire, an attendant will call a salesman. Many who have availed themselves of this form of inspection have been most favorably impressed with our wide variety of good furniture and the extremely low prices.

B. G. LATIMER & SONS CO.

33-35 FLATBUSH AVE. BROOKLYN

ANITA KERRY in "Criminal Code"

A FUR COAT *by* SHAYNE

To the natural loveliness of your Shayne fur is added the satisfaction of a label which politely indicates that your purchase was *not* impelled by a cut price, a reduction or any other form of so-called "sale".

C. C. SHAYNE & CO.

STRICTLY RELIABLE FURS

126 West 42nd Street ✓ New York

Established 1865 ✓ *Still Under Same Ownership*

good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible: the freshness and naïveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs. All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers way down in our soul."

"Schelomo" was performed in New York at a concert of the Society of the Friends of Music on May 3, 1917, Hans Kindler, violoncellist. The orchestral score was published in 1918. The piece was performed in Philadelphia by the Philadelphia Orchestra, Mr. Kindler, violoncellist, on October 27, 1922. The first performance in Boston was at a concert of the Boston Symphony Orchestra, Jean Bedetti, violoncellist, April 13, 1923.

The *Musical Quarterly* of January 1921, published a translation by Theodore Barker of Guido M. Gatti's estimate of "Schelomo" contributed to *La Critica Musicale* of April—May, 1920:—

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without

A. A. WEBSTER CO., Inc.

ESTABLISHED 1860

÷ JEWELERS ÷

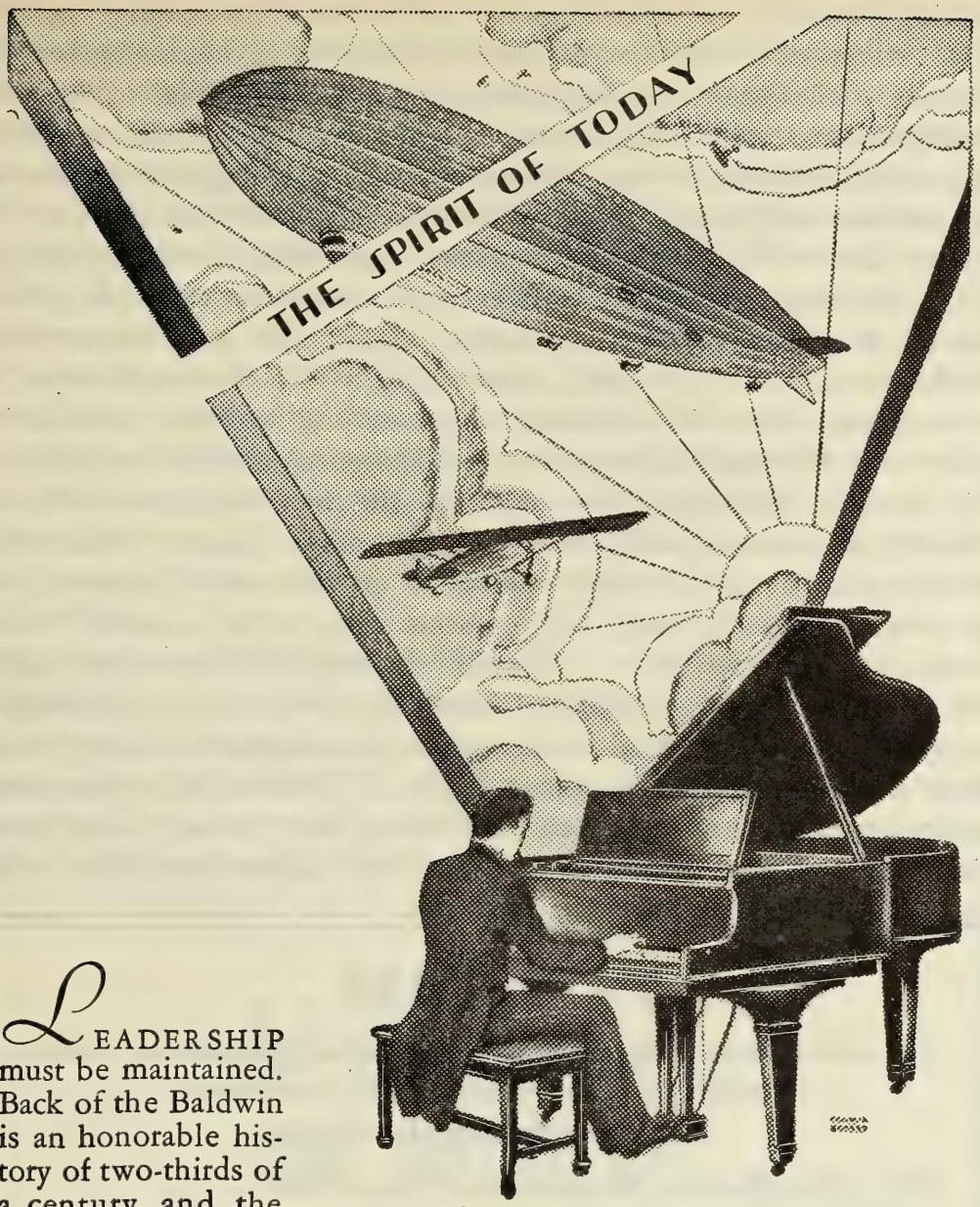
487 FULTON STREET

BROOKLYN, N. Y.

Telephone Triangle 5034

Remounting of

Diamonds and Precious Stones



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present—embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

BALDWIN PIANO COMPANY

20 EAST 54TH STREET **NEW YORK CITY**

taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multiude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth forever. . . . He that increaseth knowledge increaseth sorrow.' . . . At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of polychromatic tones shot through with silvery clangors and frenzies of exultation. And anon one finds oneself

. . 1783-1930 . .

The oldest music-shop and publishing house in America, with a continuous sale of music for 147 years and of musical instruments for 92 years.

1783—The Boston Book-Store, 8 State Street
1835—Oliver Ditson, 107 Washington Street
1889—Oliver Ditson Company, 449-451 Washington Street
1917—In their own building, 179 Tremont Street

OLIVER DITSON COMPANY

Music Publishers and Importers

THE MUSICIANS LIBRARY
ANALYTIC SYMPHONY SERIES
THE MUSIC STUDENTS LIBRARY
THE POCKET MUSIC STUDENT

The largest and most complete stock of music and musical instruments in New England.

in the heart of a dream-world, in an Orient of fancy, where men and women of every race and tongue are holding argument or hurling maledictions; and now and again we hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like musical expression intimately conjoined with the Talmudic prose. The pauses, the repetitions of entire passages, the leaps of a double octave, the chromatic progressions, all find their analogues in the Book of Ecclesiastes—in the versicles, in the fairly epigraphic reiteration of the admonitions ('and all is vanity and vexation of spirit'), in the unexpected shifts from one thought to another, in certain *crescendi* of emotion that end in explosions of anger or grief uncontrolled."

Mr. Lawrence Gilman, editor of the Philadelphia Orchestra's Programme Books, wrote when "Schelomo" was performed in Philadelphia:—

"The texture of the music, and especially the writing for the solo violoncello, is extraordinary in its richness of dramatic, poetical, and pictorial suggestion—an imaginative projection of singular vividness and intensity. The violoncellist and the seconding orchestra are by turns lyrist and tragedian, poet and seer. The great king amid his gorgeousness, reflecting in disillusionment upon his silver

In tune with
the smartest
occasions

White Rock
The leading mineral water

and his gold, the treasures of his provinces, the abundance of his gardens and his orchards, the fulfilled desires of his heart and eyes; and the Preacher, sombre and mournful in his acrid wisdom, uttering bitter admonitions as he contemplates the vanishing mist that is all delight, the sorrowing echoes of beauty and splendor, 'the shadows of rippled waters, the mysterious reflections of a destiny unguessed and unascertainable,' the rumor of the darkening Wings; these thoughts are implicit in the imaginings of the tone-poet—in the poignant chief subject for the violoncello, with its characteristic figure of a dotted eighth-note, that is heard after the opening five bars of introduction (*Più animato,* 12-8, 'with the utmost expression'); in the piercing outbursts of despair that invoke the full voicing of the orchestra; in the strange and impressive recitatives for the bassoon and other solo voices—ultimately, with mordant power, for two trumpets fortissimo—which are as the sombre exhortations of the Preacher; in the intervals of sensuous lyricism and imperial pageantry; in the final descent into the depths, the brooding of the violoncello filling the music with the darkness of shut doors and shadowed windows and resolving dust."

∴

It is perhaps unnecessary to say that Solomon was not the author of that strange book "Ecclesiastes," or "Koheleth." The book is post-exilic in date. It was written either in the last century of Persian rule, when the empire of Cyrus gradually broke up (in the fourth century), or in the period of the later Ptolemies and Seleucids, "in a corrupt Hellenistic period" (in the third century). The background is not at all that of Solomon's time, but post-Solomonic. It is reasonable to suppose that the author was a scribe, a leading

Oxfords

For the Most Comfort

Have you wished for an ideal walking shoe?

A pair of Cantilever Oxfords will assure you of foot comfort. Once you wear Cantilever Oxfords you will never want to be without a pair. Latest styles for dress, utility and foot correction at both of our stores.

CANTILEVER SHOE SHOPS

14 West 40th Street, New York (By the Library)

14 Hanover Place, Brooklyn (Just off Fulton St.)

RICHARD COPLEY, Management
10 East 43rd Street, New York

Society of the Friends of Music

ARTUR BODANZKY, Conductor

MECCA AUDITORIUM 133 West 55th Street

NEXT CONCERT SUNDAY, MARCH 9th, at 4 P.M.

BACH'S "ST. JOHN PASSION"

(Annual Performance)

SOLOISTS:

ETHYL HAYDEN GEORGE MEADER MARION TELVA
FRIEDRICH SCHORR CARL SCHLEGEL

LYNNWOOD FARNAM, *Organist*

FRIENDS OF MUSIC CHORUS : : METROPOLITAN OPERA ORCHESTRA

SUNDAY, MARCH 16th, at 4 P.M.

Choral-Instrumental Programme

SOLOIST

FELIX SALMOND, *'Cellist*

FRIENDS OF MUSIC CHORUS : : METROPOLITAN OPERA ORCHESTRA

Among the works to be given at this concert will be the
Elgar Concerto (Mr. Salmond) and the Brahms "Parzengesang" (Chorus)

SUNDAY, MARCH 30th, at 4 P.M.

PURCELL'S "DIDO and AENEAS"

and Old English Music for the Organ

SOLO'STS:

DOROTHEA FLEXER MARION TELVA MARGARET MATZENAUER
GEORGE MEADER CARL SCHLEGEL

LYNNWOOD FARNAM, *Organist*

Tickets every day, including days of concerts, at Mecca Box Office. Daily, except Sunday at Ampico Box Office, 584 Fifth Avenue, and 10 East 43rd Street, Room 503, Vanderbilt 0659-J

RICHARD COPLEY, *Concert Manager*

(The Steinway is the Official Piano of the Society)

Carnegie Hall, MONDAY EVENING, March 10th, at 8.30
ETHYL HAYDEN
SONG RECITAL Kurt Ruhrseitz at the Piano (Steinway Piano)

Carnegie Hall, WEDNESDAY EVENING, March 12th, at 8.30
WILLIAM KROLL
VIOLIN RECITAL Emanuel Bay at the Piano (Steinway Piano)

Carnegie Hall, SATURDAY AFTERNOON, March 15th, at 2.30
JOSEF HOFMANN
PIANO RECITAL (Steinway Piano)

Carnegie Hall, WEDNESDAY EVENING, March 19th, at 8.30
MAUD Von STEUBEN
SONG RECITAL Harold Genther at the Piano (Steinway Piano)

Town Hall, WEDNESDAY EVENING, March 26th, at 8.30
COMPINSKY TRIO
(Steinway Piano)

Jew, in the territory of a king subject to the Persians. "Ecclesiastes" is a monologue which, in the opinion of some commentators, conceals a real dialogue. Mr. W. L. Courtney in "The Literary Man's Bible" says of it: "Its philosophy, such as it is (and it may be derived from the Greek), is Epicurean, or rather Cyrenaic combined with a weary pessimism. Sometimes it is like Omar Khayyám, sometimes like Euripides or Leopardi. Occasionally the author puts in phrases of a quite opposite tenor, and quite inconsistent with his general position, perhaps, to put himself right with the orthodox party. But he never gives up his belief in God, he is no atheist, and his last chapter (XII) is fine. Koheleth=the preacher, is, of course, a mask for anonymity. His general position is this: (*i*) Nature does not progress, it merely recurs. (*ii*) Man's work is futile, because it has no continuity and no endurance. (*iii*) Only chance regulates the world: there is no purpose, no artistic justice. (*iv*) There is no future world to put this one straight. (*v*) Better enjoy what you can. Austerity is of no avail; one should be neither over-good, nor over-bad. Do not take life too seriously. But make your account with God. Walk carefully, as you come to the house of God. Say as little as you can, for whatever you say will be used against you. It is only because the book is supposed to be by Solomon—Solomon repentant and disillusioned—that it ever found a place in the Canon."

• • •

"The sun hides not Virginia's Dismal Swamp," says Herman Melville in "Moby Dick," "nor Rome's accursed Campagna, nor wide Sahara, nor all the millions of miles of deserts and of griefs beneath the moon. The sun hides not the ocean, which is the dark

The David Mannes Music School

157 East Seventy-fourth Street, New York

An artist faculty and a curriculum equipped to give a complete musical education to those intending to become artists or teachers, offer the same opportunities to students who do not expect to make music a profession.

side of this earth, and which is two-thirds of this earth. So, therefore, that mortal man who hath more of joy than sorrow in him, that mortal man cannot be true,—not true, or undeveloped. With books the same. The truest of all men was the Man of Sorrows, and the truest of all books is Solomon's, and Ecclesiastes is the fine hammered steel of woe. 'All is vanity.' ALL. This wilful world hath not got hold of unchristian Solomon's wisdom yet. But he who dodges hospitals and jails, and walks fast crossing graveyards, and would rather talk of operas than hell; calls Cowper, Young, Pascal, Rousseau, poor devils all of sick men; and throughout a carefree lifetime swears by Rabelais as passing wise, and therefore jolly;—not that man is fitted to sit down on tombstones, and break the green damp mould with unfathomably wondrous Solomon."

BOLERO . . . . . JOSEPH MAURICE RAVEL

(Born at Ciboure (Basses-Pyrénées) France, on March 7, 1875; living at Montfort-l'Amaury and Paris)

This Bolero, dedicated to Ida Rubinstein, was brought out by her and danced by her at Paris in November, 1928. Alexandre Benoist designed the settings and the costume to represent a scene that Goya might have painted: a Spanish inn, with the dancer on a trestle table, men surrounding it. At first calm, the actors on the Parisian stage were little by little excited to frenzy as the dancer became more and more animated. Knives were drawn—the woman was tossed from arms to arms, until her partner intervened; they danced until quiet was restored. So was the scene described by French and English reporters.

The first performance in the United States of this Bolero as a concert piece was by the Philharmonic Society of New York, Mr. Toscanini

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee part of the coffee bean

conductor, on November 14, 1929. The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on December 6, 1929.

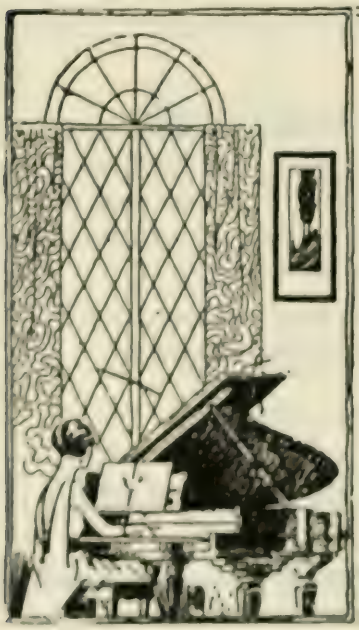
Tempo di ballo, moderato assai, 3-4. A drum gives the dance rhythm, which is maintained throughout; a flute announces the theme, which is taken up by wind instruments in turn; then by groups of instruments. There is a crescendo for about twenty minutes, until there is an explosive modulation—brass and percussion instruments swell the din until at last there is what has been described as a "tornado of sound."

M. Prunières called attention to the fact that Ravel was not the first to repeat a simple, common theme until by the monotony of tune and rhythm the hearer was excited (as are Oriental hearers by the same method). Padilla, the composer of "Valencia," had worked this obsession by the repetition of a tune for at least twenty times.

Ravel's Bolero calls for these instruments: piccolo, two flutes, two oboes, oboe d'amour, English horn, two clarinets, one E-flat clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones bass tuba, three saxophones, kettledrums, side drums, cymbals, tam-tam, celesta, harp, and the usual strings.

*
* *

The Bolero is not a very ancient dance of Spain. It is said that Don Sebastian Terezo, an accomplished and celebrated dancer of his time, invented it about 1780. It is a modest, noble dance, much more decent than the fandango, but, like that dance, it is performed by two persons. By its beauty, the significance of its movements, and its compelling effect on eyes and ears, it is incomparable. While its rhythm is strongly marked, it has a lyrical character. In tempo and in its measures, it resembles the minuet—according to Albert Czer-



IVERS & POND

PIANOS—PLAYERS—GRANDS

The Quality Product Invariably
Proves More Economical

Beautiful New Catalog on Request

Est. 1869—Brooklyn's Oldest Piano House

Chandler Piano Co.

166 Livingston Street

Near Hoyt St. Tels. Triangle 0159 0147

SYMPHONY HALL, Boston March 21, 22, 23, 24, 25, 26

BRAHMS FESTIVAL

By the

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY

Conductor

Assisted by the

HARVARD and RADCLIFFE CHORUSES

Dr. ARCHIBALD T. DAVISON and G. WALLACE WOODWORTH,
Conductors

ARTUR SCHNABEL
Piano

JEANNETTE VREELAND
Soprano

MARGARET MATZENAUER
Mezzo-Soprano

FRAZER GANGE
Baritone

BURGIN STRING QUARTET

The Festival Programmes will include:

Orchestral Music—The four Symphonies, the two Pianoforte Concertos, the Academic Festival Overture, and the Variations on a Theme by Haydn.

Choral Music—"A German Requiem," "A Song of Destiny," "Liebeslieder" Waltzes, the Rhapsody for Alto with Male Chorus.

Chamber Music—Violin Sonata, Music for Pianoforte solo, and the Piano Quintet in F minor, and Songs (by Mme. Matzenauer).

Tickets for four extra concerts (March 23-26) are available by Mail Order.

(The Concerts of March 21 and 22 are part of the regular Friday and Saturday series, which are already subscribed.)

winski, a dancing teacher at Danzig—but it impresses by rhythmic accentuation rather than by melodic variety. There are sections of the dance. First comes the *paseo* or promenade, like a prelude or an introduction. Then follow the *traversia* for the changing of places; the *differencia* for changing a second time; the *finale* to regain the first places; the *bien parado*, steps and graceful attitudes performed by the dancing couple facing another couple that is not dancing. Is not Desrat mistaken in saying that the Bolero is in two-time? The music of all the Boleros we have seen is in 3-4 or 3-8, but Blasis also says that the Bolero is usually in duple time. The step is at first low and gliding, but always well marked.

On the stage this dance is performed by several couples. One of the most graceful attitudes is the *dar la vuelta*, in which the dancers are face to face after a half-turn. The woman's part in the dance is much more expressive, more passionate than that of the man.

The name "Bolero" or "Volero" is supposed by some to come from *volar*, to fly, "because a Manchega expert had danced the Seguidillas so wonderfully and lightly that he seemed to fly." Is the Bolero the outcome of the Seguidillas? When the Bolero or Fandango is danced as a ballet by eight persons, it is usually called the Seguidillas.

* * *

The Bolero is to be found in some operas, as in Auber's "La Muette di Portici" ("Masaniello"), Act I, Scene 3, Allegretto moderato, C major, 3-4; Méhul's "Les deux Aveugles de Tolède"; Weber's stage music for "Preciosa." Perhaps the most famous Bolero in opera is that sung by the Duchess Hélène in the fifth act of Verdi's "Vêpres Siciliennes" (Allegro, A minor—A major, 3-4), sung first in Paris by Mme. Cruvelli; in Boston by Mme. Colson, when Verdi's opera was first performed here on January 2, 1860—this Bolero has often been sung here in concert halls. There are Boleros for orchestra by Alexandra Josifovna, Grand Duchess of Russia; T. A. Kui, J. L. Nicode, Pachulski; songs by Gounod, Lacome d'Estalenx; piano pieces, of which Chopin's is the

SCHIRMER 3 East 43rd Street

MUSIC

Classic and Popular
American and Foreign

Telephone Your Order
Murray Hill 8100

best known, although it has little true Spanish character, and might be called a *Boléro à la Polonaise.* Nevertheless Chopin received 500 francs for it when it was published as a "Souvenir d'Andalousie."

***

The Bolero has been noticed by English poets. Byron, in a song intended for the first canto of "Childe Harold," but replaced (Verse LXXXIV) by the lines "To Inez," wrote in praise of the lovely girl of Cadiz:

> And when beneath the evening star,
> She mingles in the gay Bolero,
> Or sings to her attuned guitar
> Of Christian knight or Moorish hero.

Thomas Hood introduced the dance in his "Drinking Song," by a member of a Temperance Society, as sung by Mr. Spring at Waterman's Hall:

. COLOR .

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES

Telephone Pennsylvania 2634

Esperanza Garrigue

Art of Singing

Recommended by

Adelina Patti, Enrico Caruso, W. J. Henderson

"You have my permission to quote me anywhere at any time as saying that I know that you understand voice placing, and I'll back my belief, as heretofore, by sending you pupils." *W. J. HENDERSON*

Studio:
Metropolitan Opera House
1425 BROADWAY, N.Y.

The vintage, they cry, think of Spain's and of France's,
The jigs, he boleros, fandangos and jumps;
But water's the spring of all civilized dances,
We go to a ball not in bottles, but *pumps!*
Then hey for a bucket, a bucket, a bucket,
Then hey for a bucket, filled up to the brim!
Or, best of all notions, let's have it by oceans,
With plenty of room for a sink or a swim!

William Beckford, for his delightful "Italy, with Sketches of Portugal and Spain," delightful for its malice and cynicism as well as for the graphic description of scenery, cities, men, women, and manners, did not hesitate to coin the verb "to bolero": "Thirteen or fourteen couples started and boleroed and fandangoed away upon a thick carpet for an hour or two, without intermission. There are scarcely any boarded floors in Madrid; so the custom of dancing upon rugs is universally established"* (Vol. II, Letter XVI).

He himself, at Señor Pacheco's at Madrid, danced a bolero, snapping his fingers and stamping his feet, while twenty voices accompanied with "its appropriate words" in full chorus; but he admits that he committed solecisms in good dancing at every step. "I am more than apt to conjecture we were but very slightly entitled to any applause; yet the transports we called forth were as fervid as those the famous Le Pique excited at Naples, in the zenith of his popularity." At last the Duchess of Ossuna, the patroness of the composer Boccherini, said to Beckford, in the plainest language: "You are making the greatest

*Beckford's Letters from Spain were written in 1785, 1787, and 1795. They were first published in 1834.

1929 - SEASON - 1930

FIFTH SUBSCRIPTION CONCERT

CONDUCTORLESS SYMPHONY ORCHESTRA

CARNEGIE HALL

FRIDAY EVENING, MARCH 28th, AT 8.45 P.M.

Soloist

SOPHIE BRASLAU, *Contralto*

PROGRAMME

BORODIN..... SYMPHONY NO. 2, B MINOR
GOOSSENS ..... SUITE FOR STRINGS
MOUSSORGSKY..... GROUP OF SONGS
SOPHIE BRASLAU
WEBER..... OVERTURE "EURYANTHE"

Boxes: - - $20.00 and $24.00
Tickets: - $1.00 to $2.50

Now on sale at Box Office, Carnegie Hall and at Office of Conductorless Symphony Orchestra, 22 East 55th Street, New York

Telephone: Wickersham 7870

Steinway Piano

CITIZENS' COMMITTEE
BOSTON SYMPHONY ORCHESTRA CONCERTS

Season 1929-1930

Chairman

MR. ADRIAN VAN SINDEREN

Vice-Chairmen

MR. FRANK L. BABBOTT
MRS. EDWARD C. BLUM
HON. FREDERICK E. CRANE
MR. WALTER H. CRITTENDEN
MRS. H. E. DREIER
MRS. WILLIAM H. GOOD
MR. H. F. GUNNISON
MR. HENRY A. INGRAHAM
MRS. FREDERIC B. PRATT
MRS. B. HERBERT SMITH
MR. R. HUNTINGTON WOODMAN

MR. FREDERICK T. ALDRIDGE
DR. JOSEPH D. ALLEN
MR. JUAN A. ALMIRALL
DR. FRANK L. BABBOTT, JR.
DR. NATHAN T. BEERS
DR. W. B. BRINSMADE
MRS. CHARLES R. BUCKLEY
MR. F. A. M. BURRELL
MRS. GLENTWORTH R. BUTLER
REV. S. PARKES CADMAN, D.D.
HON. WILLIAM M. CALDER
MR. J. NORMAN CARPENTER
MRS. OTIS SWAN CARROLL
MRS. GEORGE W. CHAUNCEY
MRS. I. SHERWOOD COFFIN
MRS. FREDERICK L. CRANFORD
HON. JAMES C. CROPSEY
HON. NORMAN S. DIKE
REV. SAMUEL M. DORRANCE
MRS. GUY DUVAL
MR. S. RAYMOND ESTEY
MRS. LEWIS W. FRANCIS
MR. THEODORE L. FROTHINGHAM
MR. WILLIAM PETER HAMILTON
MR. WALTER HAMMITT
MR. GEORGE HEWLETT
MISS AMELIA B. HOLLENBACK
DR. ALEXANDER C. HOWE
MR. WILLIAM T. HUNTER
MR. DARWIN R. JAMES
DR. WILLIAM A. JEWETT
MR. JAMES H. JOURDAN
MR. CHARLES D. LAY
MRS. JOHN EADIE LEECH
MISS HILDA LOINES
MRS. CHARLES J. MCDERMOTT
HON. GEORGE V. MCLAUGHLIN
MRS. WILLIAM W. MARSHALL
MR. W. S. MORTON MEAD
MR. FRANK C. MUNSON
MR. CHARLES F. MURPHY
MRS. GEORGE NOTMAN
MR. NEILSON OLCOTT
MRS. FRANK H. PARSONS
MR. JAMES H. POST
MR. CHARLES E. POTTS
MRS. GEORGE H. PRENTISS
MRS. BENJAMIN PRINCE
MRS. CLINTON L. ROSSITER, JR.
MR. H. STAVELY SAMMOND
MRS. HENRY SPELMAN
MR. PORTER STEELE
MRS. HERMAN STUTZER
MISS MARION J. TERRY
MR. WILLIAM ARMOUR THAYER
MR. CARL H. TOLLEFSEN
MRS. WALTER TRUSLOW
MRS. JAMES P. WARBASSE
MRS. EDWIN CARRINGTON WARD
MRS. WALTER F. WELLS
MRS. J. B. WHITNEY
MR. EUGENE A. WIDMANN
DR. RALPH C. WILLIAMS
HON. GEORGE A. WINGATE
MR. CORNELIUS D. WOOD
MRS. W. H. ZIEGLER

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Boston
284 Boylston St.

New York City
10 West 48th St.

Phones—Bryant 6828, 6829

You Can Rely on Lewandos

ACADEMY OF MUSIC

FRIDAY EVENING, APRIL 11, 1930, at 8.15 o'clock

FIFTH AND LAST CONCERT

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

SOLOIST

ARTUR SCHNABEL

Piano

TICKETS AT INSTITUTE BOX OFFICE

fool of yourself I ever beheld; and as to those riotous self-taught hoydens, your partners, I tell you what, they are scarcely worthy to figure in the third rank at a second-rate theatre."

*
* *

When Ravel's Bolero was first performed, people surrounded the table on which Mlle. Rubinstein danced. Havelock Ellis, in "The Soul of Spain," states that a characteristic of Spanish dancing, and especially of the most typical type, called flamenco, lies in its accompaniments, and particularly in the fact that under proper conditions all the spectators are themselves performers. "In flamenco dancing, among an audience of the people, everyone takes a part, by rhythmic clapping and stamping, and by the occasional prolonged 'oles' and other cries by which the dancer is encouraged or applauded. Thus the dance is not a spectacle for the amusement of a languid and passive public, as with us. It is rather the visible embodiment of an emotion in which every spectator himself takes an active and helpful part; it is, as it were, a vision evoked by the spectators themselves and upborne on the continuous waves of rhythmical sound which they generate. Thus it is that, at the end of a dance, an absolute silence often falls, with no sound of applause: the relation of performer and public has ceased to exist. So personal is this dancing that it may be said that an intimate association with the spectators is required for its full manifestation. The finest Spanish Dancing is at once killed or degraded by the presence of an indifferent or unsympathetic public, and that is probably why it cannot be transplanted, but remains local."

There is a vivid description of dancing in and out of Spanish theatres in Richard Ford's "Gatherings from Spain."* He speaks of the contagious excitement which seizes the spectators, who, like Orientals, beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. "Dancing among Spanish ladies of a high order was introduced with the Bourbons, but the lower classes adhered to the primitive steps and tunes of their Oriental forefathers. In the theater the sound of the castanet awakens the most listless.

*"Gatherings from Spain" was published in 1846.—P. H.

Mr. Alfred Edward Freckelton, teacher of the piano, desires to call to your attention his inauguration of Group Lessons in response to the growing demand for instruction of this type.

Each group will consist of three students of practically equal ability. All will study the same material and each will receive an equal amount of individual attention. The period will be of one hour duration.

Mr. Freckelton is assured that this innovation will be welcomed by those who desire expert and artistic instruction but feel unable to meet the necesssarily high fees required for private instruction, and by those who appreciate the returns received from the competitive spirit developed by such lessons.

Mr. Freckelton will gladly send to you full information in regard to these group lessons. He will of course continue his work with individual students.

STEINWAY HALL
113 WEST 57th STREET
New York

Residence
214 ARLINGTON AVENUE
Brooklyn, N. Y.

The sharp, spirit-stirring click is heard behind the scenes—the effect is instantaneous—it creates life under the ribs of death—it silences the tongues of countless women—*on n'écoute que le ballet.* The curtain draws up; the bounding pair dart forward from the opposite sides like two separated lovers, who, after long search, have found each other again, nor do they seem to think of the public, but only of each other; the glitter of the gossamer costume of the Majo and Maja seems invented for this Dance—the sparkle of the gold lace and silver filigree adds to the lightness of their motions; the transparent, form-designing *saya* of the lady heightens the charms of a faultless symmetry which it fain would conceal; no cruel stays fetter her serpentine flexibility. They pause—bend forward an instant—prove their supple limbs* and arms; the band strikes up, they turn fondly towards each other, and start into life. . . . The accompaniment of the castanet gives employment to their upraised arms. *'C'est,'* say the French, *'le pantomime d'amour.'* The enamored youth persecutes the coy, coquettish maiden; who shall describe the advances—her timid retreat; his eager pursuit, like Apollo chasing Daphne? Now they gaze on each other; now all is life, love, and action; now there is a pause. They stop motionless at a moment, and grow into the earth. It carries all before it. There is a truth which overpowers the fastidious judgment. Away, then, with the studied grace of the French danseuse, beautiful but artificial, cold and selfish as is the flicker of her love, compared to the real impassioned abandon of the daughters of the South. There is nothing indecent in this dance; no one is tired or the worse for it; indeed, its only fault is its being too short, for, as Molière says, *'Un ballet ne saurait être trop long, pourvu que la morale soit bonne, et la mêtaphysique bien entendue.'* Notwithstanding this most profound remark, the Toledan clergy, out of mere jealousy, wished to put the Bolero down, on the pretense of immorality. The dancers were allowed in evidence to give a view to the court; when they began, the bench and bar showed symptoms of recklessness, and, at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering. Verdict, for the defendant with costs."

*Yet the English have laughed at the Americans for certain prudish euphemisms.—P. H.

Get your VICTOR RECORDS of

The Boston Symphony Orchestra

— at —

MARCONI BROS. INC.

RADIOS

SYMPHONY SERIES

— of —

The World's Greatest Music
ALBUM SETS OF RECORDS

RADIOS OF ALL MAKES

126 EAST 59th STREET

Tel. Volunteer 4026 Prompt Deliveries

The advertisers in this program are worthy representatives of Brooklyn's business activities

When the quality of merchandise or service offered meets the requirements of Boston Symphony Orchestra discriminating subscribers, we are happy to present their announcements in our pages.

HOWARD A. KEELER

New York Advertising Representative of the Boston Symphony Orchestra Programme

225 West 34th St., N. Y. C.

In 1882, Emmanuel Chabrier journeyed in Spain. The result was his superb orchestral rhapsody "España." He wrote to his publisher Costellat letters descriptive of the dances he saw in the Andalusian *bailes*, where the "upper classes" were not to be seen. These letters about the authentic Spanish dances were published in the Music Review S. I. M. (January 15, February 15, 1909). Extracts from them are given in Georges Servières' life of Chabrier: "Two guitarists, solemn, cigarette between the lips, continue to scratch no matter what, in three time. (Only the tango is in duple time.) The cries of the woman excite the dancer, who becomes literally mad of her body" (these dancers were gypsies in Seville). Chabrier spoke of the spectators clapping their hands in 3-4 *à contretemps*, while the guitar followed peacefully its own rhythm. "As others beat time *forte* with each measure, each one beating a little at will, there was a most curious amalgamation of rhythms."

Then there are Théophile Gautier's descriptions of Spanish dancers; and in the five volumes of his theatrical criticisms, eloquent studies of Spanish dancers and others dancing Spanish dances in Paris opera houses and theatres. Havelock Ellis's chapter is the more analytical study. He refers to the "Escenas Andaluzas" (1847) of Estebanez Calderon, and for "the deeper significance of Spanish dancing" to the psychological analysis given by Salillas in "Hampa" (1898).

When all the world is Young

A Debutante portrait by Bachrach is the hallmark of a successful debut upon the wondrous stage of life.

Bachrach

Photographs of Distinction

855 FLATBUSH AVENUE Ingersoll 1861
507 FIFTH AVE. Vanderbilt 7400
Washington Detroit Cleveland Philadelphia

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS,
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

MUSICAL INSTRUCTION

PERFECT PRACTISE PERIODS
PREPARE PERFECT PERFORMANCES

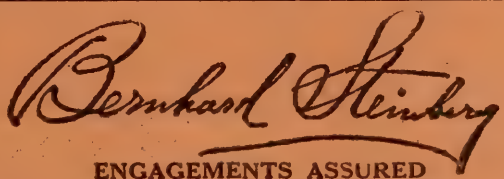
ANTOINETTE HALL-WHYTOCK A.A.G.O.
ACCOMPANIST and COACH

205 West 57th St., Wednesdays
Circle 5420

Personal address, St. Ann's Church
Sayville, Long Island, Tel. 516

Teachers and Professionals: For space in this program, consult me.

TEACHER *of* SINGING
Director
Radio Programme Service
of America
Auditions Daily
12-2. Saturdays 2 - 4 p.m.



GRAND OPERA and
CONCERT BARITONE

who received high praise from American and European critics

ENGAGEMENTS ASSURED

For Musical Comedy, Radio Hours and Concerts to Pupils who Qualify

Studio: 32 METROPOLITAN OPERA HOUSE 1425 BROADWAY Tel. Longacre 5913

The Longy School of Music

announces a new member of its faculty

FREDERIC TILLOTSON
Teacher of the Pianoforte

Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer

The Longy School is now using exclusively the
Baldwin Piano

Catalogue sent upon request 103 Hemenway Street, Boston, Mass.

FRANK ERNESTO

LA FORGE—BERÚMEN STUDIOS

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero. Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson

Ellsworth Bell, Secretary
14 West 68th Street, New York, N. Y. Telephone Trafalgar 8993

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Bolttler, London	J. B Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co . London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON

Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston

NEW YORK
902 Steinway Hall

BOSTON (Thursdays only)
26 Steinert Hall

Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

ELISE REIMER-KELLY

Tone Builder

Professionals a Specialty

Tel. Circle 5149 mornings

806 Steinway Hall - New York

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT
175 DARTMOUTH STREET : BOSTON
(Kenmore 8431)

Mrs. Charles Adams White

Vocal Coaching, Voice Production
Programme Building

MONDAYS
Steinway Hall
New York City

STUDIO
Pierce Building
Copley Square, Boston

JOHN LANE

TEACHER OF SINGING

STEINERT HALL
162 BOYLSTON STREET . . BOSTON
Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792
If no answer ring Susquehanna 4500

personal

INVESTMENT Management is not an investment trust. It is a personal investment service.

An individual investment program is worked out for each client based upon expert study of his particular financial requirements. Every account is administered as a separate and distinct account upon our books. Clients are advised immediately of purchases and sales so that they can be aware at all times of the exact status of their security holdings.

Because of this individual method of administration, adaptation may readily be made to meet unforeseen changes in any investor's financial objective.

Our officers will be glad to explain to you how Investment Management may be advantageously applied to your personal investment needs.

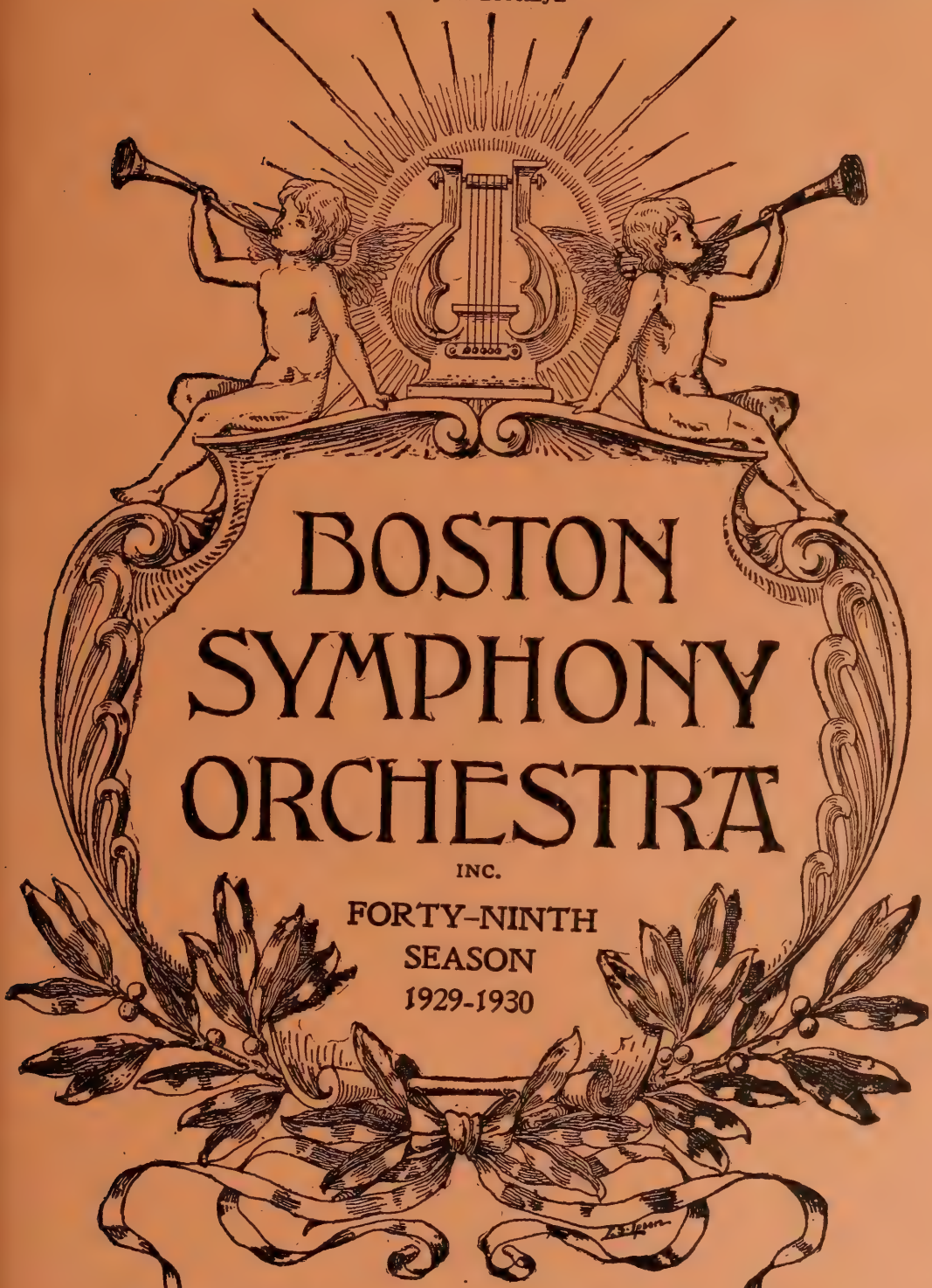
LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

ACADEMY OF MUSIC . . . BROOKLYN

Friday Evening, April 11, at 8.15

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn



PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

ACADEMY OF MUSIC . . BROOKLYN

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

FIFTH CONCERT

FRIDAY EVENING, APRIL 11, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

the STEINWAY that you buy today will serve your children's children

•

Few things today are really built to last. But the Steinway is a notable exception. It is made like a watch, inside and out. Only the finest workmanship and materials enter into it. For 30, 40 or 50 years and more it will continue to bring delight and entertainment to your family. . . . You need never buy another piano! Such durability as this spells real economy. The Steinway will outlast three ordinary pianos, besides giving you the depth and beauty of tone which only a Steinway can give. There are many models and prices. Make your visit to your nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875** *and up—plus transportation*

GRANDS $1475

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

ABRAHAM & STRAUS

FULTON ST. at HOYT · BROOKLYN

YOU

CAN

afford the right style!

IN the old days — not so very long ago at that — before you could be stylish, you simply *had* to be rich. In the last few years, right under our very noses and so close that some folks still don't realize it, there has been a change. Style can no longer be measured in terms of how much you spend.

That is the truth. Every department store, every fashion expert, every interior decorator, knows it. We know it in this store, and it has been our guiding principal for a long time.

This is how it works. We learn of practically every important style development almost as soon as it happens. We watch it. Some of these new styles fall on stony ground and never do grow. But those that show promise get our enthusiastic support. As quickly as brains and hands can do their work, these new styles are brought into this store and — this is the vital thing — offered at a price you are glad to pay.

Occasionally (very seldom) another store is ahead of us a few days. More often we are ahead of the others. But practically never will you find that our price for the right styles can be bettered. Any day we are prepared to prove to you that *"You CAN afford the right Style at ABRAHAM & STRAUS."*

. . . YES—YOU—CAN

Forty-second season in Brooklyn

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTH CONCERT

FRIDAY EVENING, APRIL 11

AT 8.15

PROGRAMME

Beethoven . . . . Overture to "Leonore" No. 3, Op. 72

Beethoven . . . . . Concerto for Pianoforte No. 4, in G major, Op. 58

I. Allegro moderato.
II. Andante con moto.
III. Rondo vivace.

Brahms . . . . Symphony No. 2, in D major, Op. 73

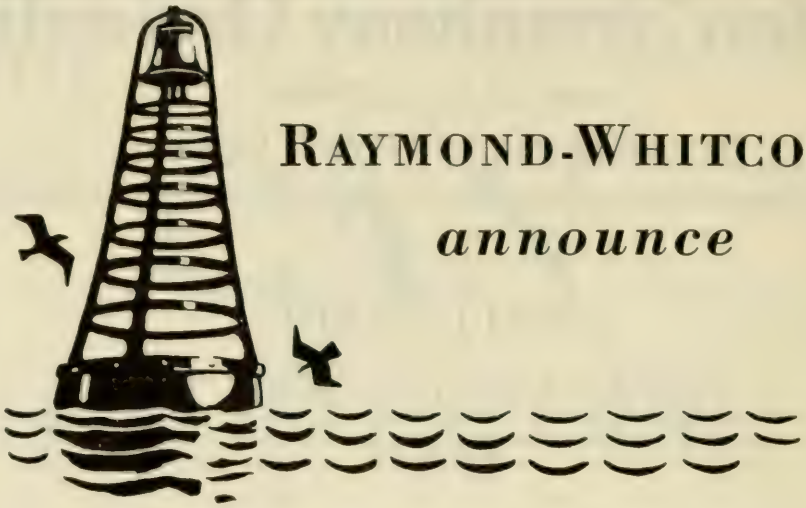
I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

SOLOIST

ARTUR SCHNABEL

BECHSTEIN PIANO

There will be an intermission of ten minutes after the concerto



RAYMOND-WHITCOMB

announce

ROUND THE WORLD CRUISE

To sail January 21, 1931

¶ The Cruise Ship will again be the "Columbus" — which is the largest and fastest ship ever to sail round the world. Because of her superior speed, the time spent at sea will be less than on other cruises — and the length of the Cruise will be reduced to 107 days without reducing the number of places visited or the shore programs. ▲ With visits to all the usual Round-the-World-Cruise countries and to *Penang, Malacca, Zamboanga, Macassar* — and trips to *Bali* and *Angkor Wat.* $2000 and up.

MEDITERRANEAN CRUISE

To sail January 31, 1931

¶ This cruise is timed to be in *Nice* for the famous Carnival. It will visit five of the larger and historic Mediterranean islands — *Sicily, Malta, Cyprus, Rhodes* and *Corsica* — and several of those smaller Mediterranean cities which are truly typical — as *Palermo, Taormina, Cattaro* and *Ragusa.* With ten days in Egypt and the usual visits to *Algiers, Tunis, Naples, Venice, Constantinople, Athens* and the *Riviera.* Rates, $1000 and upward.

North Cape Cruise, June 24, 1930 ***Land Cruises in America***

Tours and Independent Trips to Europe

RAYMOND & WHITCOMB COMPANY

670 FIFTH AVENUE, Telephone Volunteer 3400

225 FIFTH AVENUE, Telephone Ashland 9530

OVERTURE TO "LEONORE" NO. 3, OP. 72 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theatre an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Cache; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." Beethoven had received the text in 1804. He worked on the music the following summer at Hetzendorf. On his return to Vienna, rehearsals were begun. In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, it was now (1805), somewhat defective, simply from lack of stage experience."

In the year that saw the production of "Fidelio," Napoleon's army was hastening toward Vienna. There was an exodus from the town

The Color of the Great Symphonies Captured to the Most Subtle Degree

by Victor Records and Victor Albums

Victor records and Victor albums are so nearly perfect in their rendition of these musical gems that they rival the original recitations. In these records the fire, energy and enthusiasm of the old or contemporary masters is so realistic that one may close his eyes and easily imagine himself at the original hearing. Included in these collections are these records by Seige Koussevitsky and the Boston Symphony Orchestra.

Surprise Symphony No. 6 in G major $6
Petrouchka Suite, Appolon Musagite Ballet 6

LOESER'S

Fulton at Bond, Brooklyn, Triangle 8100

MUSIC SALON—FOURTH FLOOR

Mail and Telephone Orders carefully attended to

of the nobility, merchants, and other residents. The vanguard of the French army entered on November 13. Those of the Viennese who would have appreciated the opera had fled the town. The theatre was not well filled. Many in the audience were or had been officers in Napoleon's army. The success of the opera was small. Only two performances followed the first. At the first and at the second the overture, "Leonora," No. 2, was performed. Dr. Henry Reeve, not a musician, heard the opera at the third performance. He gave an account of what took place: "Beethoven presided at the pianoforte and directed the performance himself. He is a small, dark, young-looking man, wears spectacles, and is like Mr. Koenig.* This is the first opera he ever composed, and it was much applauded; a copy of complimentary verses was showered down from the upper gallery at the end of the piece.† . . . The story and plan of the piece are a miserable mixture of low manners and romantic situations; the airs, duets, and choruses equal to any praise. The several overtures, for there is an overture to each act,‡ appear to be too artificially composed to be generally pleasing, especially on first being heard. Intricacy is the character of Beethoven's music, and it re-

*Koenig was the inventor of a printing press.

†The verses were written by Beethoven's friend Stephan von Breuning. He had the printed copies distributed among the audience.

‡It is not easy to know what is here meant. There were not any entr'actes for the opera, which was in three acts when it was first produced.

THE COMPOSITE FUND

A Modern Investment Plan

Through participation in a group investment the individual obtains all the advantages accruing from wide diversification of securities hitherto only possible for funds of large amounts.

This plan provides for monthly payment of income which, since the establishment of the Fund, has shown a yield of over 7%.

Descriptive Booklets on Request

BROOKLYN TRUST COMPANY

Chartered 1866

Main Office—177 Montague Street, Brooklyn

Twenty-one Offices in Brooklyn and New York

Columbia
MASTERWORKS*
Series
Forthcoming Issues

TSCHAIKOWSKY
Symphony No. 4, in F Minor

This first of Tschaikowsky's great trinity of symphonies is unmistakably one of his most inspired scores. Its recording by Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam is a fitting companion for his Columbia recording of the same composer's Fifth Symphony.

COLUMBIA MASTERWORKS SET No. 133

TSCHAIKOWSKY: Symphony No. 4, in F Minor, Op. 36
By Willem Mengelberg and Concertgebouw Orchestra of Amsterdam

In Ten Parts, $10.00 with album

MOZART
Quartet in B-flat (K. 458)

The beautiful "Hunt" Quartet of Mozart embodies some of the most fascinating music found anywhere in the voluminous literature of this master-composer. The gaiety of its rapid movements and the grace of its minuet are equalled by the peace and loveliness of its adagio. An interpretation by the Lener Quartet insures the last word in chamber music recording.

COLUMBIA MASTERWORKS SET No. 134

MOZART: Quartet in B-flat (K. 458) ("Hunting Quartet") by Lener String Quartet (Lener, Smilovits, Roth and Hartman)

In Six Parts, $6.00 with album

"Magic Columbia *Notes"*

Columbia Phonograph Company
1819 Broadway New York City

COLUMBIA
"NEW PROCESS" RECORDS
REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

quires a well-practiced ear or a frequent repetition of the same piece to understand and distinguish its beauties."

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore," No. 3, a remodelled form of No. 2, was the overture. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, retaining the theme derived from Florestan's air, "In des Lebens Frühlingstagen." The other material in Nos. 2 and 3 was not used. The opera was not performed; the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814. For this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "re-wrote and bettered" the opera by working on it from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st, Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup of wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According

Balch Price Furs are the first choice of those who are accustomed to the finer things in life.

BALCH, PRICE & CO.

Fulton and Smith Streets
BROOKLYN, N. Y.

to Seyfried, the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death, a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo^." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It was said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts of the opera.

"Of nothing, nothing is made"

The man who, like Dickens' Micawber, is always "waiting for something to turn up," has a hard row to hoe. And has only himself to blame that he gets nowhere.

While everybody cannot save a lot, virtually everybody can put aside regularly a *little*. Once the first step of opening a savings account is taken, it is surprising how easy and interesting the practice soon becomes! Then, after a while, you will be *ready* when an opportunity to make a profitable investment turns up.

We now pay compound interest quarterly at the rate of

4½% Per Annum

The Dime Savings Bank *of* Brooklyn

DeKalb Ave. and Fulton St., Brooklyn, N.Y.

Resources over $159,000,000

ESTABLISHED 1859 **Surplus over $21,000,000**

The objection to this is that the trumpet episode of the prison will then discount the dramatic ending of the overture when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan soliloquy. Bülow therefore performed the overture at the end of the opera. Zumpe did likewise in Munich. They argued with Wagner that this overture is the quintessence of the opera, "the complete and definite synthesis of the drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Sophie Cruvelli took the part of Leonore, and Ferdinand Hiller conducted. When "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene. This scene was then counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the peroration, the little orchestral introduction to the second scene sounds rather thin. To meet this objection, a pause was made for several minutes after the overture.

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the

ESTABLISHED 1854

For
Furniture and Rugs
"Self Service"

Merely say "SELF SERVICE" to the man at the door and ramble about to your heart's content without the assistance of a salesman.

Plainly marked prices will tell you all you wish to know. If you desire, an attendant will call a salesman. Many who have availed themselves of this form of inspection have been most favorably impressed with our wide variety of good furniture and the extremely low prices.

B. G. LATIMER & SONS CO.

33-35 FLATBUSH AVE. BROOKLYN

GILDA GRAY

A FUR COAT *by* SHAYNE

To the natural loveliness of your Shayne fur is added the satisfaction of a label which politely indicates that your purchase was *not* impelled by a cut price, a reduction or any other form of so-called "sale".

C. C. SHAYNE & CO.

STRICTLY RELIABLE FURS

126 West 42nd Street , New York

Established 1865 , *Still Under Same Ownership*

opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). The third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

A. A. WEBSTER CO., Inc.

ESTABLISHED 1860

÷ JEWELERS ÷

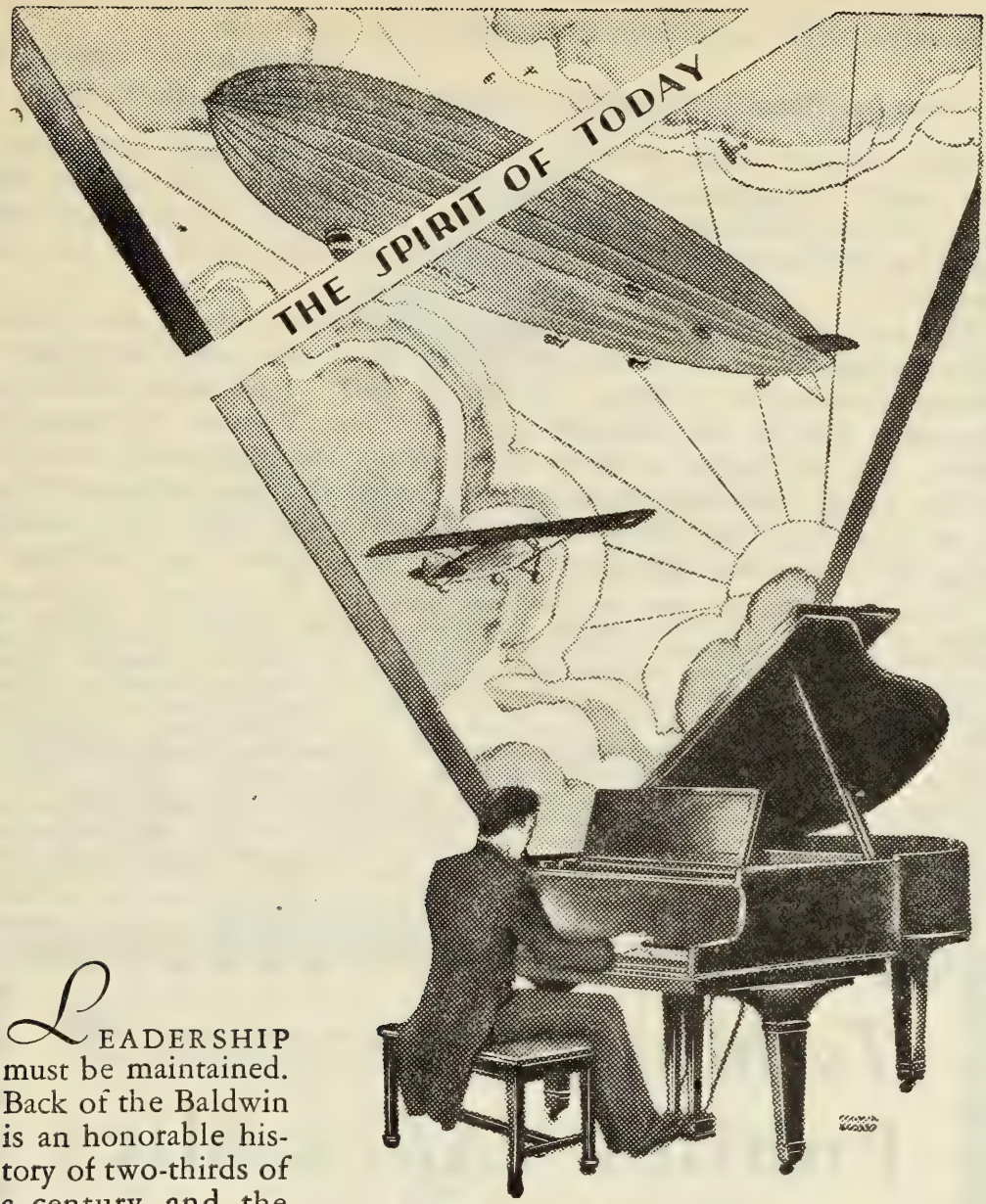
487 FULTON STREET

BROOKLYN, N. Y.

Telephone Triangle 5034

Remounting of

Diamonds and Precious Stones



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present — embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

BALDWIN PIANO COMPANY

20 EAST 54TH STREET **NEW YORK CITY**

Concerto in G major, for Pianoforte, No. 4, Op. 58

Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827)

This concerto was probably composed for the most part, and it was surely completed, in 1806, although Schindler, on advice from Ries, named 1804 as the year, and an edition of the concerto published by Breitkopf & Härtel states that the year 1805 saw the completion.

The concerto was performed by Beethoven in one of two private subscription concerts of his works given in the dwelling-house of Prince Lobkowitz, Vienna, in March 1807. The first public performance was in the Theatre an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky*; Hymn with Latin text written in

*Josephine Kilitzky, born in 1790, was persuaded to sing after Anna Pauline Milder refused, in obedience to her betrothed, one Hauptmann, a jeweller, who grew angry when Beethoven called him "a stupid ass." Antonia Campi's husband was vexed because she had not been asked first, and he would not allow her to sing, though she had a beautiful voice in spite of the fact that she had seventeen children, among them four pairs of twins and a set of triplets. Josephine was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

To Musical Societies & Publick Assemblies

Ye Olde New England

PSALM-TUNES

1620—1820

With Historical Sketch and Biographical Notes

By

William Arms Fisher

The only book of its kind issued, price, $1.00

OLIVER DITSON COMPANY

179 TREMONT STREET, BOSTON

10 EAST 34th STREET, NEW YORK

JOHN WANAMAKER NEW YORK

ARTUR SCHNABEL

Celebrated Pianist and Soloist

at this Performance

says of the

BECHSTEIN

PIANO OF THE MASTERS

"In every Bechstein instrument, to an unsurpassed measure, I have found the same inexhaustible fulness, noble beauty and sustaining tone, the same adaptability to all kinds of touch and technic, and never-failing reliability. Bechstein: the realization of everything hand and ear could desire."

•

ONLY AT WANAMAKER'S

can the Bechstein be purchased in New York . . . with the Wanamaker Guarantee . . . on the convenient Wanamaker terms of payment.

Bechstein Grands from $1435.

PIANO SALONS, FIRST GALLERY, NEW BUILDING

JOHN WANAMAKER NEW YORK

WANAMAKER PLACE—NINTH STREET AT BROADWAY

church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

When A. W. Thayer published his catalogue on Beethoven's compositions (1865), Carl Haslinger, music publisher and composer, was in possession of autograph cadenzas written by Beethoven for this concerto. Two were for the first movement. Over one of them, which had very difficult double trills towards the end, Beethoven had written "Cadenza (ma senza cadere)." There was a cadenza for the Rondo. Haslinger died late in 1868; his publishing business passed through purchase into the house of Schlesinger (Rob. Lienau), of Berlin. Franz Kullak, the editor of the five concertos in the Steingräber edition, published the three cadenzas in an appendix to the Fourth Concerto, and said in a footnote that these cadenzas, which are undoubtedly Beethoven's, were not published during the life of the composer, and that the autograph manuscripts were in possession of the firm of Breitkopf & Härtel, who were the first to publish them.

The score was dedicated "humbly" by Beethoven to "His Imperial Highness, the Archduke Rudolph of Austria."

The orchestral part of the concerto is scored for flute, two oboes,

In tune with
the smartest
occasions

RICHARD COPLEY, Management
10 East 43rd Street, New York

Society of the Friends of Music

ARTUR BODANZKY, Conductor

SEASON 1930-1931

TEN SUNDAY AFTERNOON CONCERTS

Commencing at 4 sharp

METROPOLITAN OPERA HOUSE

October 26th, November 9th and 23rd, December 7th and 21st
January 18th, February 1st and 15th, March 8th and 22nd

Subscription tickets, $7.50 to $30.00, may be secured at the office of the Society, 10 East 43rd Street, Room 503. Renewal of subscriptions closes April 26th. Locations will be allotted to new subscribers May 1st. Write for prospectus.

Management: RICHARD COPLEY (Steinway Piano)

RICHARD COPLEY, Management

Steinway Hall, SUNDAY EVENING, April 13th, at 8.45

JAY FASSETT

BASS-BARITONE Greta Why at the Piano (Steinway Piano)

Town Hall, SATURDAY EVENING, April 26th, at 8.30

The first performance in complete form

IRA B. ARNSTEIN'S OPERA ORATORIO

"THE SONG OF DAVID"

EMINENT SOLOISTS · CHORUS · ORCHESTRA

Conducted by the Composer

Town Hall, SATURDAY EVENING, May 3rd, at 8.30

VASSAR COLLEGE CHOIR

E. Harold Geer, Conductor (Steinway Piano)

two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro moderato, G major, 4-4. The first movement, contrary to the tradition that prevailed at the time, begins with the pianoforte alone. The pianoforte announces the first four measures of the first theme, five measures if an introductory chord be counted. (These measures are to be found in a sketch-book of Beethoven which is dated 1803, but in this book they end in the tonic, and not in the dominant.) The orchestra then enters in B major, but soon returns to G major, and develops the theme, until after a short climax with a modulation a second theme appears, which is given to the first violins. There is a third theme fortissimo in G major, with a supplement for the wood-wind instruments, and still another new theme, an expressive melody in B-flat major.

II. Andante con moto, E minor, 2-4. This movement is free in form. Beethoven put a footnote in the full score to this effect: "During the whole Andante, the pianist must use the soft pedal (*una corda*) unintermittently; the sign 'Ped' refers to the occasional use of the ordinary pedal." This footnote is contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement. A stern and powerful recitative for strings alternates with gentle and melodic passages for the pianoforte. "The strings of the orchestra keep repeating a forbidding figure of strongly marked rhythm in staccato octaves; this figure continues at intervals in stern, unchanging forte through about half the movement and then gradually dies away. In the intervals of this harsh theme the pianoforte as it were improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase; saying as plainly as an orchestra can say it, 'The rest is silence!'" (*William Foster Apthorp*).

III. Rondo: Vivace. The first theme, of a sunny and gay char-

Stylish for Walking

DISCRIMINATING women like the tailored Cantilever models. Fine quality, smart appearance and genuine comfort make them a pleasure to wear. At either of these conveniently located Cantilever Shops, trained shoe men will fit you perfectly.

CANTILEVER SHOE SHOPS

14 West 40th Street, New York (By the Library)

14 Hanover Place, Brooklyn (Just off Fulton St.)

acter, is announced immediately by the strings. The pianoforte follows with a variation. A short but more melodic phrase for the strings is also taken up by the pianoforte. A third theme, of a bolder character, is announced by the orchestra. The fourth theme is given to the pianoforte. The Rondo, "of a reckless, devil-may-care spirit in its jollity," is based on this thematic material. At the end the tempo becomes presto.

The first performance of the Fourth Concerto in Boston was probably by Robert Heller* at a Germania concert, February 4,

*Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to

FRANK SHERIDAN, *Pianist*

AND

PAUL STASSÉVITCH, *Violinist*

Are among the notable concert artists who teach exclusively at

The David Mannes Music School

57 East 74th Street STEINWAY PIANO New York

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee *part of the coffee bean*

1854. He played Beethoven's Fifth Concerto at a Germania concert, March 4 of that year.

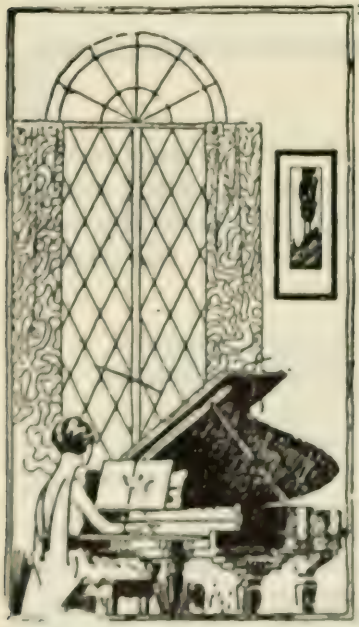
The Fourth Concerto has been played in Boston at concerts of the Boston Symphony Orchestra by George W. Sumner (December 17, 1881), Carl Baermann (January 27, 1883, December 23, 1893), Mary E. Garlichs (November 29, 1884), Anna Clark-Steiniger (November 14, 1885), Rafael Joseffy (December 18, 1886), Ferruccio B. Busoni (November 14, 1891), Ernst von Dohnanyi (March 17, 1900), Otto Neitzel (December 22, 1906), Leopold Godowsky (December 14, 1912), Harold Bauer (November 28, 1914), Winifred Christie (April 27, 1917), Arthur Rubinstein (April 1, 1921); Artur Schnabel, March 30, 1923; Edouard Risler (February 22, 1924).

Symphony No. 2, in D major, Op. 73 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

London, opened Poole's Theatre; but came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Minn. & Co., New York, 1897).



IVERS & POND

PIANOS—PLAYERS—GRANDS

The Quality Product Invariably
Proves More Economical

Beautiful New Catalog on Request

Est. 1869—Brooklyn's Oldest Piano House

Chandler Piano Co.

166 Livingston Street

Near Hoyt St. Tels. Triangle 0159 0147

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES

Esperanza Garrigue

Art of Singing

Recommended by
Adelina Patti, Enrico Caruso, W. J. Henderson

"You have my permission to quote me anywhere at any time as saying that I know that you understand voice placing, and I'll back my belief, as heretofore, by sending you pupils." *W. J. HENDERSON*

Studio:
Metropolitan Opera House
1425 BROADWAY, N.Y.
Telephone Pennsylvania 2634

public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale*, say December 20, 1877.

SCHIRMER 3 East 43rd Street

MUSIC

Classic and Popular
American and Foreign

Telephone Your Order
Murray Hill 8100

CITIZENS' COMMITTEE
BOSTON SYMPHONY ORCHESTRA CONCERTS

Season 1929 - 1930

Chairman

Mr. Adrian Van Sinderen

Vice-Chairmen

Mr. Frank L. Babbott
Mrs. Edward C. Blum
Hon. Frederick E. Crane
Mr. Walter H. Crittenden
Mrs. H. E. Dreier
Mrs. William H. Good
Mr. H. F. Gunnison
Mr. Henry A. Ingraham
Mrs. Frederic B. Pratt
Mrs. B. Herbert Smith
Mr. R. Huntington Woodman

Mr. Frederick T. Aldridge
Dr. Joseph D. Allen
Mr. Juan A. Almirall
Dr. Frank L. Babbott, Jr.
Dr. Nathan T. Beers
Dr. W. B. Brinsmade
Mrs. Charles R. Buckley
Mr. F. A. M. Burrell
Mrs. Glentworth R. Butler
Rev. S. Parkes Cadman, D.D.
Hon. William M. Calder
Mr. J. Norman Carpenter
Mrs. Otis Swan Carroll
Mrs. George W. Chauncey
Mrs. I. Sherwood Coffin
Mrs. Frederick L. Cranford
Hon. James C. Cropsey
Hon. Norman S. Dike
Rev. Samuel M. Dorrance
Mrs. Guy DuVal
Mr. S. Raymond Estey
Mrs. Lewis W. Francis
Mr. Theodore L. Frothingham
Mr. William Peter Hamilton
Mr. Walter Hammitt
Mr. George Hewlett
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
Mr. William T. Hunter
Mr. Darwin R. James
Dr. William A. Jewett
Mr. James H. Jourdan
Mr. Charles D. Lay
Mrs. John Eadie Leech
Miss Hilda Loines
Mrs. Charles J. McDermott
Hon. George V. McLaughlin
Mrs. William W. Marshall
Mr. W. S. Morton Mead
Mr. Frank C. Munson
Mr. Charles F. Murphy
Mrs. George Notman
Mr. Neilson Olcott
Mrs. Frank H. Parsons
Mr. James H. Post
Mr. Charles E. Potts
Mrs. George H. Prentiss
Mrs. Benjamin Prince
Mrs. Clinton L. Rossiter, Jr.
Mr. H. Stavely Sammond
Mrs. Henry Spelman
Mr. Porter Steele
Mrs. Herman Stutzer
Miss Marion J. Terry
Mr. William Armour Thayer
Mr. Carl H. Tollefsen
Mrs. Walter Truslow
Mrs. James P. Warbasse
Mrs. Edwin Carrington Ward
Mrs. Walter F. Wells
Mrs. J. B. Whitney
Mr. Eugene A. Widmann
Dr. Ralph C. Williams
Hon. George A. Wingate
Mr. Cornelius D. Wood
Mrs. W. H. Ziegler

the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

1929 - SEASON - 1930

SIXTH SUBSCRIPTION CONCERT

CONDUCTORLESS SYMPHONY ORCHESTRA

CARNEGIE HALL

SATURDAY EVENING, APRIL 26th, AT 8.45 P.M.

Soloists

HENRY COWELL SERGE KOTLARSKY MITYA STILLMAN

PROGRAMME

BACH.....Concerto for 2 Violins and Orchestra
SERGE KOTLARSKY
MITYA STILLMAN

HENRY COWELL.....“Tone Clusters”
For Piano and Orchestra
HENRY COWELL

BRAHMS.....Symphony No. 3 in F major

Boxes: - - $20.00 and $24.00
Tickets: - $1.00 to $2.50

Now on sale at Box Office, Carnegie Hall and at the Offices of the Conductorless Symphony Orchestra, 22 East 55th Street, New York

Telephone: Wickersham 7870

Steinway Piano

List of Works Performed at these Concerts during the Season 1929-1930

BACH

Prelude and Fugue in E-flat (for Organ) (Arranged for Orchestra by Schönberg) — IV. March 7

BEETHOVEN

Symphony No. 5 in C minor, Op. 67 — I. November 22

Overture to "Leonore" No. 3, Op. 72 — V. April 11

Concerto for Pianoforte, No. 4, in G major, Op. 58
Soloist: ARTUR SCHNABEL — V. April 11

BLOCH

"Schelomo" ("Solomon") Hebrew Rhapsody for Violoncello and Orchestra
Soloist: JEAN BEDETTI — IV. March 7

BRAHMS

Symphony No. 2, in D major, Op. 73 — V. April 11

DEFALLA

Three Dances from "El Sombrero de Tres Picos," Ballet — III. February 6

DVOŘÁK

Symphony No. 5 in E minor, "From the New World," Op. 95 — II. January 10

HANDEL

Concerto Grosso for String Orchestra, Op. 6, No. 10 — I. November 22

HAYDN

Symphony in D major (with the Horn Call) (B. & H. No. 31) — IV. March 7

PICK-MANGIAGALLI

Prelude and Fugue — II. January 10

PROKOFIEFF

Second Piano Concerto, in G minor, Op. 16 — III. February 6
Soloist: SERGE PROKOFIEFF

RAVEL

"Bolero" — IV. March 7

STRAUSS

"Till Eulenspiegel's Merry Pranks," after the Old-fashioned, Roguish Manner, in Rondo Form, Op. 28 — I. November 22

Interlude from "Intermezzo" — II. January 10

TCHAIKOVSKY

Symphony No. 6 in B minor, "Pathetic," Op. 74 — III. February 6

WAGNER

Prelude to "Lohengrin" — I. November 22

Prelude to "Die Meistersinger von Nürnberg" — II. January 10

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Boston
284 Boylston St.

New York City
10 West 48th St.

Phones—Bryant 6828, 6829

You Can Rely on Lewandos

OPERA HOUSE ACADEMY OF MUSIC

FIFTIETH SEASON
1930-1931

FIVE CONCERTS BY THE

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

ON THE EVENINGS OF

Friday, November 21 and January 9

Thursday, February 5

Friday, March 6 and April 10

Address all communications regarding season tickets for these concerts to C. D. Atkins, Institute of Arts and Sciences, Academy of Music, Brooklyn, New York.

Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a

*A second and somewhat revised edition was published in 1901. The second edition has been translated into English by Arthur Bles.

Mr. Alfred Edward Freckelton, teacher of the piano, desires to call to your attention his inauguration of Group Lessons in response to the growing demand for instruction of this type.

Each group will consist of three students of practically equal ability. All will study the same material and each will receive an equal amount of individual attention. The period will be of one hour duration.

Mr. Freckelton is assured that this innovation will be welcomed by those who desire expert and artistic instruction but feel unable to meet the necesssarily high fees required for private instruction, and by those who appreciate the returns received from the competitive spirit developed by such lessons.

Mr. Freckelton will gladly send to you full information in regard to these group lessons. He will of course continue his work with individual students.

STEINWAY HALL
113 WEST 57th STREET
New York

Residence
214 ARLINGTON AVENUE
Brooklyn, N. Y.

eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience. or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise. and Dörffel, whom we quote here and elsewhere, because he alone

* "The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

Get your VICTOR RECORDS of
The Boston Symphony Orchestra
— at —
MARCONI BROS. INC.
RADIOS
SYMPHONY SERIES
— of —
The World's Greatest Music
ALBUM SETS OF RECORDS
RADIOS OF ALL MAKES
126 EAST 59th STREET
Tel. Volunteer 4026 Prompt Deliveries

The advertisers in this program are worthy representatives of Brooklyn's business activities

When the quality of merchandise or service offered meets the requirements of Boston Symphony Orchestra discriminating subscribers, we are happy to present their announcements in our pages.

HOWARD A. KEELER
New York Advertising Representative of the Boston Symphony Orchestra Programme
225 West 34th St., N. Y. C.

of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

Your Bridal Portraits

. . . are worthy of the finest photography—Bachrach Portraits in Carbon.

Bachrach

Photographs of Distinction

855 FLATBUSH AVENUE Ingersoll 1861
507 FIFTH AVE. Vanderbilt 7400
Washington Detroit Cleveland Philadelphia

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS.
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

MUSICAL INSTRUCTION

PERFECT PRACTISE PERIODS
PREPARE PERFECT PERFORMANCES
ANTOINETTE HALL-WHYTOCK. A.A.G.O.
ACCOMPANIST and COACH
205 West 57th St., Wednesdays
Circle 5420
Personal address, St. Ann's Church
Sayville, Long Island. Tel. 516
Teachers and Professionals: For space in this program, consult me.

TEACHER of SINGING
Director
Radio Programme Service
of America
Auditions Daily
12-2. Saturdays 2 - 4 p.m.

Bernhard Steinberg

GRAND OPERA and
CONCERT BARITONE
who received high praise from American and European critics

ENGAGEMENTS ASSURED
For Musical Comedy, Radio Hours and Concerts to Pupils who Qualify
Studio: 32 METROPOLITAN OPERA HOUSE 1425 BROADWAY Tel. Longacre 5913

The Longy School of Music
announces a new member of its faculty
FREDERIC TILLOTSON
Teacher of the Pianoforte
Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer.
The Longy School is now using exclusively the
Catalogue sent on request. **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

FRANK LA FORGE — ERNESTO BERÚMEN STUDIOS
VOICE PIANO
La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.
Ellsworth Bell, Secretary. Tel. Trafalgar 8993
14 West 68th Street, New York, N. Y.
Summer School, June 1st to Aug. 15th

EDWARD SCHUBERTH & COMPANY
Importers, Music Publishers and Dealers, 11 East 22nd Street, New York
PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Bolttler, London	J. B Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co. London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON
Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston
NEW YORK 902 Steinway Hall
BOSTON (Thursdays only) 26 Steinert Hall
Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

ELISE REIMER-KELLY
Tone Builder
Professionals a Specialty
Tel. Circle 5149 mornings
806 Steinway Hall - New York

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Studio: TRINITY COURT
175 DARTMOUTH STREET BOSTON
(Kenmore 8431)

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS Steinway Hall New York City
STUDIO Pierce Building Copley Square, Boston

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET BOSTON
Telephone Hubbard 6677

THEO. VAN YORX TENOR
Special attention to the speaking and singing voice in relation to the motion picture art.
Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792

At Copley Square

THE Lee, Higginson Trust Company has opened an office at Copley Square . . . across from Trinity Church at the corner of Boylston and Clarendon Streets.

This office will specialize in personal banking — checking accounts — administration of trusts and estates — investment management . . . a service which provides experienced management for the investment of your funds to meet your individual requirements.

We believe that the Copley Square location will prove especially convenient, and the personnel has been selected with a view to providing the most competent and cordial service possible to the individual.

LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

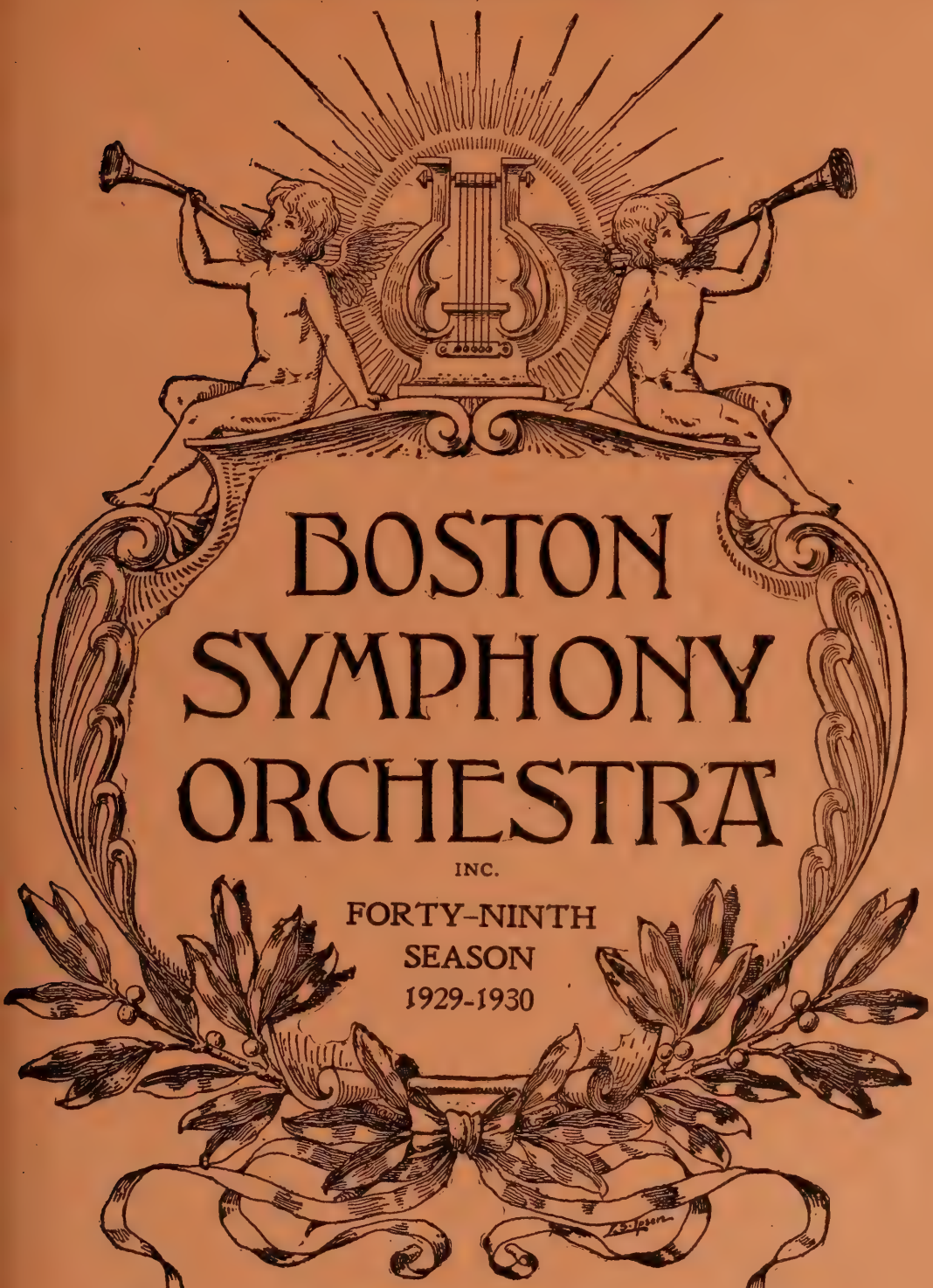
AND AT COPLEY SQUARE — CORNER OF CLARENDON

Cambridge Programmes

SANDERS THEATRE . . . CAMBRIDGE

HARVARD UNIVERSITY

Thursday Evening, October 17, at 8.00



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON

1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
General Manager

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

SANDERS THEATRE . . CAMBRIDGE

HARVARD UNIVERSITY

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

FIRST CONCERT

SEASON 1929-1930

THURSDAY EVENING, OCTOBER 17, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1929, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

You can enjoy your STEINWAY now and pay for it at your leisure

THE BUYING of a Steinway is really a simple matter. You have only to select the model best adapted to your home, make a 10% initial payment, and the instrument is delivered *immediately*—to delight and entertain you from that moment • On such liberal terms as these, the Steinway is accessible even to the most modest income. And with it you acquire a lifetime of perfect service—30, 40 or even 50 years and more of the wonderful Steinway tone. There is a price and a model for every need. Make your visit to the nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 ***and up***

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. Steinway pianos may also be obtained on rental, at reasonable rates, for town and country.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

BOSTON COMMON TREMONT ST. AT WEST

Beautiful New Hats

FRENCH SALON—SECOND FLOOR

SANDERS THEATRE . . . . CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

FIRST CONCERT

THURSDAY EVENING, OCTOBER 17

AT 8.00

PROGRAMME

Handel . . Concerto Grosso for String Orchestra, Op. 6, No. 10

Overture; Allegro; Air: Lento; Allegro moderato

Debussy . . . . "La Mer," Trois Esquisses Symphoniques

I. De l'Aube à midi sur la mer (From Dawn till Noon on the Ocean).
II. Jeux de Vagues (Play of the Waves).
III. Dialogue du Vent et de la Mer (Dialogue of Wind and Sea).

Beethoven . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

STEINWAY PIANO USED

There will be an intermission of ten minutes before the symphony.

SECOND CONCERT, THURSDAY EVENING, NOVEMBER 7
at 8 o'clock

1880 - 1890

At 296 Washington Street, during the '80's and '90's, **Raymond-Whitcomb** managed and sold to the people of Boston.

"Raymond's Vacation Excursions
ALL TRAVELLING EXPENSES INCLUDED."

The old office in the shadow of the Old South Meeting House had an historic background. It stood on land that had belonged to Governor Winthrop, and followed an ancient house that served the Church as a parsonage until it was broken up for firewood by the British.

Raymond-Whitcomb also has something of a place in history. It was founded in 1879 and is the oldest American travel company. It has had a large part in making travel a favorite vacation pastime. At a time when trips to the West were still regarded as adventure it ran special trains to California. It introduced **Alaska**, the **Canadian Rockies** and **Yellowstone Park** to New Englanders of those days.

Today the Raymond-Whitcomb clients come from all the United States. The Company maintains 14 offices in nine cities in America and Europe. Its activities cover the entire globe & include **Escorted Tours** (as in the old days). **Land Cruises** on specially built trains, **Sea Cruises** on chartered liners, and **Independent Travel** everywhere.

THE PRESENT BOSTON OFFICES ARE AT

165 TREMONT STREET :: 122 NEWBURY STREET, and with the Foreign Department of the First National Bank at 67 Milk Street.

Concerto Grosso No. 10, in D minor . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The

*This was the little house, No. 25 Lower Brook Street (now Brook Street), in which Handel lived from 1725 until his death. Here he composed the "Messiah," "Saul," and other oratorios. "After his death his valet rented the house and made the most of Handel's long residence to secure lodgers." "Sydney Smith lived in this house in 1835" (George H. Cunningham's "London." Handel lived for three years in Old Burlington House, erected by the third Earl of Burlington, amateur architect and friend of Pope.) In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

MASTERS OF THE SYMPHONY

by

PERCY GOETSCHIUS, Mus. Doc.

Fifth Book in the

COURSE OF STUDY IN MUSIC UNDERSTANDING

Cloth, $2.00

In this notable work, richly illustrated with music quotations, Dr. Goetschius has given students a thoughtful and erudite survey of the Symphony and its development from its genesis to the present day. The Epilogue is devoted to American Symphonic writers.

OLIVER DITSON COMPANY

179 Tremont Street : : : Boston

Founded 1783 : Established 1835 : Incorporated 1889

concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo*)

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

On Sale
At The Cafeteria

White Rock
America's Sparkling Water

© 1929
W.R.M.S.

Growth . . .

WE began business January 3, 1928, with 113 accounts in our Trust Department representing a total capital value of $13,500,000. On September 1, 1929, there were 437 accounts with a capital value of $60,000,000 — an increase in number of accounts of 285%, and in capital represented of 340%.

We believe this substantial growth reflects the increasing interest of investors in the constructive and modern investment policy under which we administer the property entrusted to our care.

Our Officers will be glad to discuss with you how this investment policy may be advantageously applied to the solution of your investment problem.

LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

Lee, Higginson Office Building

and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was impressed by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concerto, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

* * *

I. Ouverture. D minor, 4-4: Allegro, D minor, 6-8. The overture is after the French pattern, in two sections. The Allegro is in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play concertanti.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.

G. Washington's
INSTANT Coffee
100% Pure Coffee

Those fortunate individuals who know how to get the most out of life—who enjoy knowing, going, seeing and doing—have learned to assemble wisely. They know how to select and use what others have made and invented to meet the requirements of modern living.

G. Washington's Instant Coffee is served exclusively in the cafeterias of the Boston Symphony Orchestra.

G. WASHINGTON COFFEE REFINING CO., New York City

Sunday Afternoon Course of Six Concerts in Symphony Hall

November 10, November 24, December 15, January 12, February 23, March 16

LOUISE HOMER
AND DAUGHTERS

CYRENA VAN GORDON

ROLAND HAYES

JESÚS MARÍA SANROMÁ

ALBERT SPALDING

VLADIMIR HOROWITZ

Season Tickets are Available at the Automatic Subscription Board, in the Huntington Avenue Lobby, $7.50, $10, $12

A Novel Method of Choosing Your Own Seats

Coming—THE ENGLISH SINGERS—Sunday Afternoon, Nov. 3
LA ARGENTINA—Saturday Afternoon, Nov. 9

TO THE SUBSCRIBERS AND PATRONS OF T

We submit herewith a comparative statement for the years 192 1 season of 1928-29 showed a probable deficit of $134,000, and we asked fo $145,493.68. The actual subscriptions received amounted to $101,481 7

RECEIPTS	1927	1928	1929
Gross Income from Concerts	$549,357.31*x	$520,286.17x	$482,054.58
Symphony Hall Rents, etc. .	97,474.14	101,827.67	94,131.69
Programmes	52,711.00	50,889.86	52,915.83
Sale of Bound Volumes . .	248.00	275.00	533.00
Interest on Bank Balances .	3,866.47	4,352.73	3,872.40
Sundry Receipts	495.68	329.33	862.25
Operating Income	$704,152.60	$677,960.76	$634,369.75
Payments	762,183.73	780,957.46	796,375.73
Operating Deficit	$58,031.13	$102,996.70	$162,005.98
Income Endowment Fund and Interest	13,734.15	15,928.47	16,512.30
Net Loss	$44,296.98	$87,068.23	$145,493.68

*Includes Beethoven Festival $26,342.50
xIncludes returns from Broadcasting
1927 $32,000.00
1928 $31,000.00
neither of which was available for 1929.

Your previous subscriptions have been very much appreciated an a more general response. We request this year towards deficits $100,00 carried over from last year.

E. B. Dane, Treasurer,
6 Beacon Street,
Boston, Mass.

d 1929 at the close of business July 31st. Our estimate for the criptions to cover this amount. The actual deficit amounted to ving an actual deficit for the year of $44,012.01.

MENTS	1927	1928	1929
enses of Concerts, Rents, avelling Expenses, Solos, etc.	$175,361.69	$164,613.39	$159,434.96
phony Hall Maintence	110,245.02	109,233.95	107,109.69
rammes	41,442.49	40,112.14	40,955.03
estra Salaries	387,703.77	420,887.33	442,982.55
r Salaries	29,351.00	29,991.00	29,648.00
rance	1,760.04	1,718.45	1,681.12
c	5,702.67	4,159.79	4,624.16
ry Expense	10,617.05	10,241.41	9,940.22
	$762,183.73	$780,957.46	$796,375.73

essential. We hope they will be continued, and we ask for a mprises the deficit for the ensuing year, plus the $45,000 deficit

RICK P. CABOT
T B. DANE
ROSE HALLOWELL
DEWOLFE HOWE
ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

Trustees

"The Sea" (Three Orchestral Sketches): I, From Dawn Till Noon on the Ocean; II, Frolics of Waves, III, Dialogue of Wind and Sea . . . . . Achille Claude Debussy

(Born at Saint-Germain (Seine and Oise), France, August 22, 1862; died at Paris, March 26, 1918)

These orchestral pieces ("La Mer: De l'aube à midi sur la mer; II, Jeux de Vagues; III, Dialogue du vent et de la mer—trois esquisses symphoniques") were performed for the first time at a Lamoureux concert in Paris, October 15, 1905. The concert, the first of the season of 1905–06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted.

Debussy wrote in August, 1903, from Bichain to his publisher Jacques Durand that he was at work on "La Mer." "If God will be good to me, the work will be in a very advanced state on my return [to Paris]." He wrote later that the sketches would have these titles: "Mer belle aux Iles Sanguinaires"; "Jeux de Vagues"; "Le vent fait danser la mer"; and in September he said the work was intended for Chevillard. In September, 1904, he wrote from Dieppe, "I wanted to finish 'La Mer' here, but I must still work on the orchestration, which is as tumultuous and varied as the——sea (with all my excuses to the latter)." In January, 1905, he was not sure that the title, "De l'aube à midi sur la mer" would do: "So many contradictory things are dancing in my head, and this last attack of grippe has added its particular dance." He also wrote that he had remade the end of "Jeu de Vagues." He was disturbed because Chevillard spoke of the difficulties in the music, but if he gave the score to Colonne there might be a row. In July and September, 1905, he complained of "very curious corrections" made by some one in the proofs; and the idea of a performance at Chevillard's first concert seemed to him as bad as a performance at the last one of the season: "I am not so proud as to believe that 'La Mer' can be a check to Wagner and Mlle. Litvinne together." At rehearsal it was found that the proofs had been badly read.

SUSAN WILLIAMS, *Pianist*

Orchestral Appearances in Boston—Soloist with the People's Symphony

Herald—"Susan Williams plays easily and well. There is poetry in her music and no feebleness when a forte passage confronts her. She can then drop naturally to tonal beauty and good clean melody, that is now soft, now bright. The MacDowell concerto grew to be a very pleasant thing in her hands."

Transcript—"With the concerto Miss Williams showed herself an artist of rare sensibility, abundant skill, consummate artistry. These are trite phrases in reviewing. Nothing trite or ordinary in Miss Williams's playing, however, must they be taken to reflect. For such qualities that playing did not contain. Miss Williams apparently is an artist and a musician to her fingertips."

Soloist with the Boston Civic Symphony

Herald—"Miss Susan Williams appeared in Liszt's Hungarian Fantasy. She has a pleasing manner of playing, a sure and many-sided technic, which allowed her to play with delicacy where needed and with delightful freedom in the firmer parts. Miss Williams played with a keen sense of the kind of touch to use, and made the delicate lacework a joy to hear. She was recalled many times at the end of the Fantasy."

AVAILABLE FOR CONCERTS AND MUSICALES

Mason & Hamlin Piano

Teaching at
61 FOSTER STREET, CAMBRIDGE
Telephone: PORTER 5788
New England Conservatory of Music
Saturdays and Thursdays

Columbia
MASTERWORKS*

IN OR OUT of concert seasons, hear when you wish the greatest artists and most glorious music. Here are some of the Columbia Masterworks more recent issues . . .

Columbia Masterworks Set No. 108

DE FALLA: El Amor Brujo (Love, the Magician) Suite for orchestra. By Pedro Morales and Symphony Orchestra. *In Six Parts,* $4.50, *with Album.*

Columbia Masterworks Set No. 109

STRAVINSKY: Petrouchka. Ballet Suite for Orchestra. Symphony Orchestra. Conducted by the Composer. *In Six Parts,* $4.50 *with Album.*

Columbia Masterworks Set No. 110

CHOPIN: Preludes, Op. 28, for Pianoforte. By Robert Lortat. On Four Twelve-Inch Records $6.00, *with Album.*

Columbia Masterworks Set No. 111

MOZART: Concerto in G Major (No. 17). For Pianoforte and Orchestra. By Ernst von Dohnanyi and Budapest Philharmonic Orchestra. *In Eight parts,* $6.00, *with Album.*

Columbia Masterworks Set No. 112

CHOPIN: Nocturnes, for Pianoforte. By Leopold Godowsky. *On Seven Twelve-Inch Records,* $10.50, *with Album.*

Columbia Masterworks Set No. 113

DUKAS: La Peri — Dance Poem for Orchestra. By Philippe Gaubert and Paris Conservatory Orchestra. *In Five Parts,* $4.50, *with Album.*

Ask for Columbia Masterworks Catalogue

"Magic Columbia ***Notes"***

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy made an arrangement for two pianos; André Caplet made one in 1908 for three pianos.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There were later performances on March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928.

"From Dawn till Noon on the Ocean" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waves" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a Glockenspiel (or celesta), two harps, and strings.

"Dialogue of Wind and Sea" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, Glockenspiel, two harps, and strings.

* * *

These sketches are impressionistic. The titles give the cue to the hearer. As M. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can anyone analyze logically creations that come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, M. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitator; his art rests almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semiconsciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether one disputes or agrees to this characterization of Debussy's art—the comparison of it with the art of Berlioz is at least surprising if not inexplicable—M. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's thematic material without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "But the simple beauty of color arises, when light, which is something in-

corporeal, in reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

* * *

"Debussy has not wished to confide himself indefinitely to the rambling of his senses: he became jealous of his instinct. In 'La Mer' one will discover an effort to substitute for sensuous spontaneity of developments, the management of the mind."—JACQUES RIVIÈRE.

* * *

Debussy was greatly pleased when "La Mer" was performed in Paris at a Franco-Italian concert conducted by Molinari in 1917: "I do not believe that the Parisians often have the opportunity of hearing a performance comparable to this; Molinari is a kind of sorcerer who has roused the orchestra from its apathy. As the instrumentalists have much talent, they played like angels. Are angels as good musicians as legends and the Primitives would have us believe?"

* * *

DEBUSSY AND THE SEA

Debussy loved and respected the ocean. In 1905 he wrote from Eastbourne: "The sea rolls with a wholly British correctness. There is a lawn combed and brushed on which little bits of important and imperialistic English frolic. But what a place to work! No noise, no pianos, except the delicious mechanical pianos, no musicians talking about painting, no painters discussing music. In short, a pretty place to cultivate egoism."

At Le Puy near Dieppe, August, 1906: "here I am again with my old friend the sea, always innumerable and beautiful. It is truly the one thing in nature that puts you in your place; only one does not sufficiently respect the sea. To wet in it bodies deformed by the

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES

daily life should not be allowed; truly these arms and legs which move in ridiculous rhythms—it is enough to make the fish weep. There should be only Sirens in the sea, and could you wish that these estimable persons would be willing to return to waters so badly frequented?"

Houlgate, 1911: "Here life and the sea continue—the first to contradict our native savagery, the second to accomplish its sonorous going and coming, which cradles the melancholy of those who are deceived by the beach."

Pourville, August, 1915: "Trees are good friends, better than the ocean, which is in motion, wishing to trespass on the land, bite the rocks, with the anger of a little girl—singular for a person of its importance. One would understand it if it sent the vessels about their business as disturbing vermin."

Symphony No. 5, C minor, Op. 67 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!";* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

variants in notation,—let us read and ponder the words of the great Hector Berlioz:

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night; his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and

OCTOBER—*AND THEN*

CHRISTMAS will be here before you know it . . . . with its need of portraits as gifts. A sitting now will assure you of the utmost in attention and service. Bachrach portraits $605.00 to $15.00 the dozen.

Bachrach

PHOTOGRAPHS OF DISTINCTION

647 Boylston St. **Kenmore 4730**

Quincy Lynn Newton

then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to

*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.—Ed.

major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

MME. ANTOINETTE SZUMOWSKA

(One of the only two living exponents of Paderewski teaching), after returning from Europe, **has opened her Studios at the New England Conservatory,** and for **private piano instruction at 11 Channing Street, Cambridge.** Telephone University 1502-M

"My overcoat was like a board—it came back soft and fresh"
"The coat you cleaned for me looks and feels like a new one"
"I was amazed at the appearance of my suit—it was so fresh and bright"
"When I opened the box I didn't recognize them as my clothes"
"How do you do it? I wouldn't believe it was the same suit"

Just a few of the many comments made by our customers on work done by the wonderful new

Hatfield Cycle Process of Filtration

All dirt is removed—not redistributed
Garments are clean and sterile
They are brighter and stay clean longer

You will be delighted with the results we achieve
There is no duplication of this process in New England

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

46 Temple Place
284 Boylston Street
29 State Street
1 Galen Street, Watertown

Telephones
MID dlesex 5700
BAC k Bay 3900

You Can Rely on Lewandos

SYMPHONY HALL 49th SEASON, 1929-1930

SIX TUESDAY AFTERNOON CONCERTS

December 10 January 7 February 11 February 25 March 11 April 22

SIX MONDAY EVENING CONCERTS

November 11 December 2 January 27 February 17 March 17 April 28

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

SEASON TICKETS ARE STILL AVAILABLE
AT THE SUBSCRIPTION OFFICE

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*

Bound Volumes

OF THE

Boston Symphony Orchestra Programme

Containing
Mr. Philip Hale's analytical and descriptive notes
on all works performed during the season:

The Friday and Saturday Symphony Programmes
The Monday and Tuesday Programmes
The Young People's Concerts Programmes

"A Musical Education in One Volume"
"Boston's Remarkable Book of Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price $6.00 per volume

Address
SYMPHONY HALL
BOSTON, MASS.

SEVENTY-FIVE YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c. at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.

MUSICAL INSTRUCTION

MAY SLEEPER-RUGGLES
TEACHER OF VOICE
Singing and Speaking
Voice Development and Restoration
Residence Studio
Hampden Hall, 8 Plympton Street, Cambridge, Mass.
Tel. University 2639

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS
Steinway Hall
New York City
STUDIO
Pierce Building
Copley Square, Boston

103 Hemenway St. **The Longy School of Music** Boston, Mass.

Solfeggio and Piano **Harmony and Music History** **Eurythmics**

All branches of Instrumental Instruction. Correct fundamental training and individual class work emphasized as basis of music education. Special classes for children in Solfege and Eurythmics. Dr. Archibald T. Davison, Faculty Adviser; Gaston Elcus, Violin; Marion Moorhouse, Cello; Stuart Mason, Harmony; and faculty of recognized artists and musicians. MISS MINNA F. HOLL, Director

Telephone Kenmore 1328 Catal ogue sent upon request Steinert Pianos Used

"It is a pleasure to hear a singer to whom all songs are not alike."—PHILIP HALE in the *Boston Herald*

Henry Jackson Warren.

BARITONE
TEACHER OF SINGING

Management: WENDELL H. LUCE
25 Huntington Avenue Ken. 5087

STUDIO
138 Newbury Street
Tuesdays and Fridays, 411 Enterprise Bldg., Lowell

ROY R. GARDNER
TEACHER OF SINGING
77A CHARLES STREET
HOME: HAYMARKET 6634 STUDIO: HAYMARKET 1465

DOROTHY BREWSTER COMSTOCK
VIOLINIST AND TEACHER

Member of Music Faculty
The Beaver Country Day School
Chestnut Hill, Massachusetts

Address: 16 Traill Street,
Cambridge, Massachusetts
Telephone University 1997-R

FRANK ERNESTO
LA FORGE—BERÚMEN STUDIOS
VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.
Ellsworth Bell, Secretary.
14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

EDWARD SCHUBERTH & COMPANY
Importers, Music Publishers and Dealers, 11 East 22nd Street, New York
PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Bolttler, London	J. B. Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co., London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Studio: TRINITY COURT
175 DARTMOUTH STREET . BOSTON
(Kenmore 8431)

ROSALIE THORNTON
PIANO STUDIOS
282 DARTMOUTH STREET - BOSTON
41 CONCORD AVENUE - CAMBRIDGE
Telephone: COMMONWEALTH 4994

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . BOSTON
Telephone Hubbard 6677

THEO. VAN YORX *TENOR*
Special attention to the speaking and singing voice in relation to the motion picture art.
Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792
If no answer ring Susquehanna 4500.

Miss LILA M. HOLMES
TEACHER OF PIANO
25 WESTBOURNE TERRACE, BROOKLINE
Studios { 64 Commonwealth Ave., Tel. Aspinwall 8584
Milton Academy, Milton

. . . the touch of genius

In the daring lines of an automobile, in the simple beauty of a gown, in the personality of a painting . . . you find the touch of genius ▼ ▼ Subtly a part of the thing itself; inseparable, yet indefinable . . . it is there in the Mason & Hamlin pianoforte; in the Mason & Hamlin tone . . . tone that is vibrant with life . . . that glows with symphonic beauty ▼ ▼ Built of costly woods from other lands...slowly...lovingly...as every work of art is made. Bending over each detail the craftsman has but one ideal...perfection. The result is a pianoforte masterpiece...but then it is made for the few to whom the joy of possessing a masterpiece outweighs any question of cost.

The world's most costly piano may be acquired on easy terms. Prices from $1650. 10% down.

AMPICO HALL

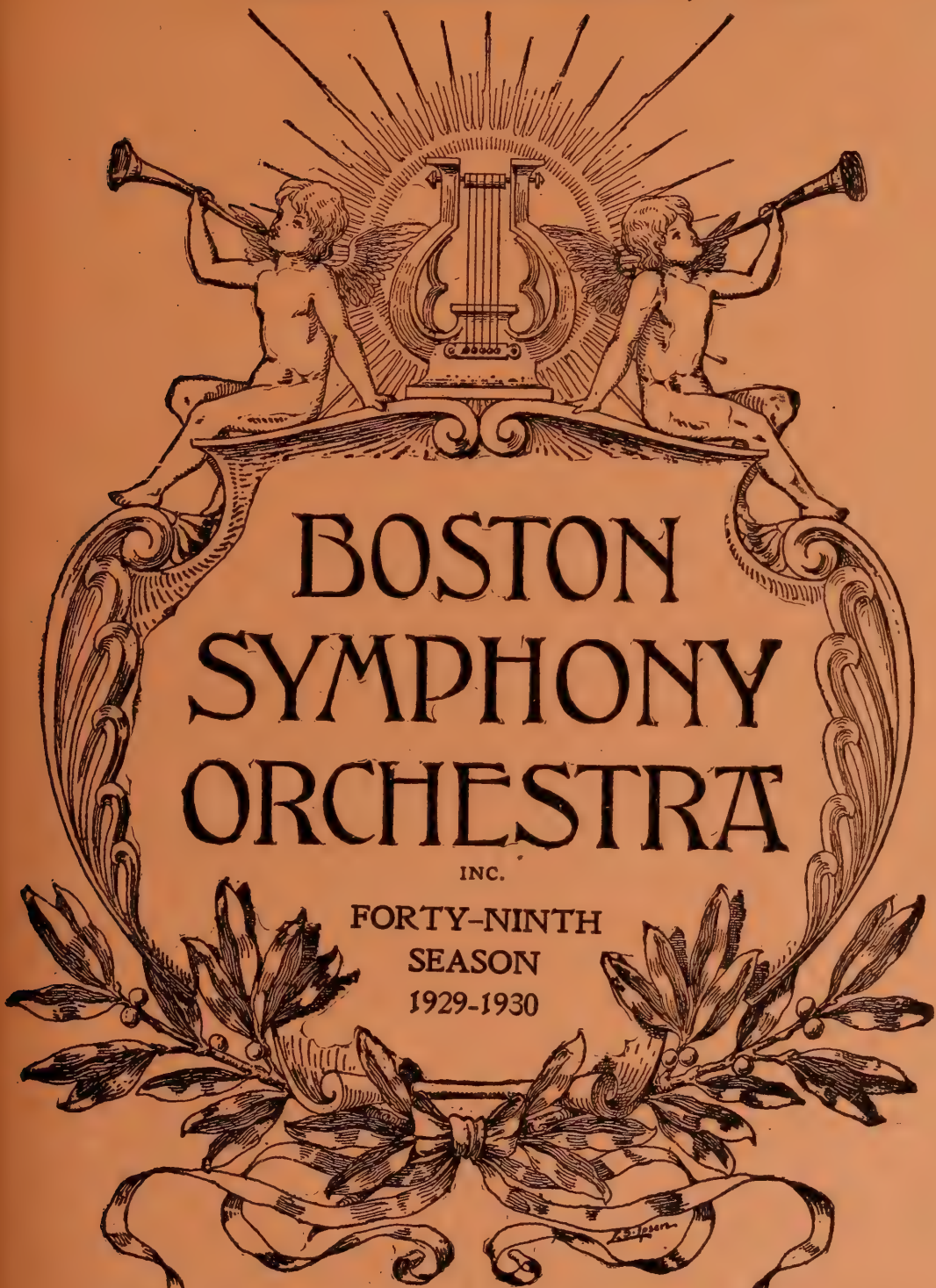
395 BOYLSTON STREET

MASON & HAMLIN · KNABE
CHICKERING · · AMPICO

SANDERS THEATRE . . . CAMBRIDGE

HARVARD UNIVERSITY

Thursday Evening, November 7, at 8.00



The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

SANDERS THEATRE . . CAMBRIDGE

HARVARD UNIVERSITY

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

SECOND CONCERT

SEASON 1929-1930

THURSDAY EVENING, NOVEMBER 7, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1929, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

You can enjoy your STEINWAY now and pay for it at your leisure

THE BUYING of a Steinway is really a simple matter. You have only to select the model best adapted to your home, make a 10% initial payment, and the instrument is delivered *immediately*—to delight and entertain you from that moment • On such liberal terms as these, the Steinway is accessible even to the most modest income. And with it you acquire a lifetime of perfect service—30, 40 or even 50 years and more of the wonderful Steinway tone. There is a price and a model for every need. Make your visit to the nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash desposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

BOSTON COMMON TREMONT ST. AT WEST

Formality in Dresses

An important factor in this season of luxury and elegance is the formal styling of gowns. Rich metal lame combines with transparent or panne velvet and achieves a sumptuous effect. Colorful tissue velvets brocaded in flower patterns are another feature of the mode.

$55 to $75

WOMEN'S GOWNS—FOURTH FLOOR

SANDERS THEATRE . . . . CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

SECOND CONCERT

THURSDAY EVENING, NOVEMBER 7

AT 8.00

PROGRAMME

Beethoven . . Overture to Goëthe's "Egmont," Op. 84

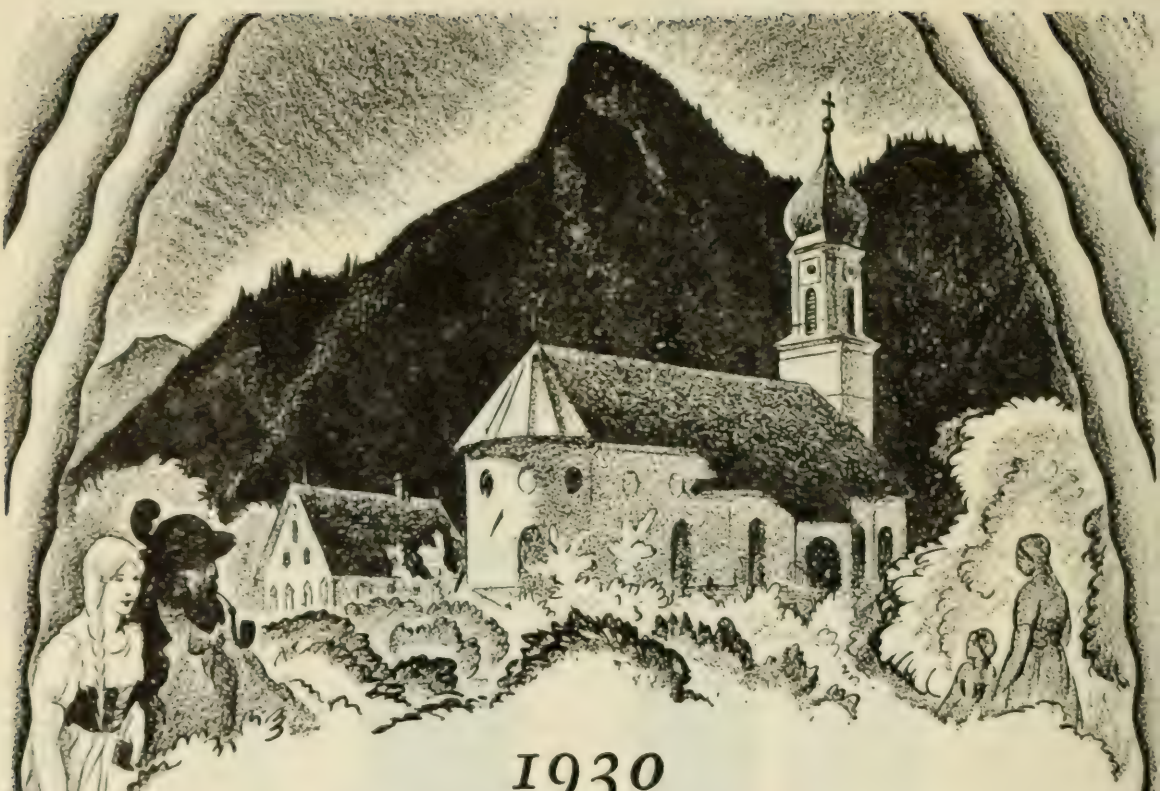
Stravinsky . Suite from "L'Oiseau de Feu" ("The Fire-Bird")
A Danced Legend

I. Introduction; Katschei's Enchanted Garden and Dance of the Fire-Bird.
II. Supplication of the Fire-Bird.
III. The Princesses play with the Golden Apples.
IV. Dance of the Princess.
V. Infernal Dance of all the Subjects of Katschei.

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

There will be an intermission of ten minutes before the symphony



1930

The Passion Play at Oberammergau

Most famous and most impressive of the world's dramatic spectacles is the ancient Passion Play which is given every ten years by the villagers in the little town of Oberammergau in the Bavarian Highlands. It will be given again in 1930—as it has been given regularly since 1634.

RAYMOND-WHITCOMB, in their European Tours and their Individual Travel Service, will again — as in former years — provide the pleasantest and the most comfortable way for Americans to see the Passion Play.

We will attend to every detail of your trip for you — your steamship passage, your railway tickets in Europe, your hotel accommodations, your tickets for the Passion Play and your rooms and meals at Oberammergau. We will combine a trip to Oberammergau with travel elsewhere in Europe and will make all the arrangements for the complete journey. (Raymond-Whitcomb booklets or any Raymond-Whitcomb office will furnish suggestions for such a trip.)

Send for the Raymond-Whitcomb Europe booklets
Europe Tours *Guide to Foreign Travel*

RAYMOND & WHITCOMB CO.

165 Tremont St.
HANcock 7820

BOSTON

122 Newbury St.
KENmore 2870

also at

THE FIRST NATIONAL BANK OF BOSTON
67 Milk Street LIBerty 4900

Cosmini

Overture to "Egmont," Op. 84 . . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodrama," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theater, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810. It was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the violoncellos, closing with a sigh in the first

MASTERS OF THE SYMPHONY

by

PERCY GOETSCHIUS, Mus. Doc.

Fifth Book in the

COURSE OF STUDY IN MUSIC UNDERSTANDING

Cloth, $2.00

In this notable work, richly illustrated with music quotations, Dr. Goetschius has given students a thoughtful and erudite survey of the Symphony and its development from its genesis to the present day. The Epilogue is devoted to American Symphonic writers.

OLIVER DITSON COMPANY

179 Tremont Street : : : Boston

Founded 1783 : Established 1835 Incorporated 1889

violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

∴

What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote to Bettina von Brentano: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation? And now, no more, dear

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

White Rock
America's Sparkling Water

© 1929
W.R.M.S.

Investment Management to Build Your Estate

AN INVESTMENT Management Account with the Lee, Higginson Trust Company, will:

. . 1 Give you investment counsel founded upon eighty years investment experience.

. . 2 Transfer to a permanent organization the responsibility for the investment and reinvestment of your funds.

. . 3 Relieve you of routine investment duties.

. . 4 Give your property the benefit of a group of experts continually watching financial and industrial conditions.

Upon request, we shall be glad to send you our booklet "Investment Management"

LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

Lee, Higginson Office Building

good B. I came back from a bacchanalian festival only at four o'clock this morning, at which, indeed, I was forced to laugh a great deal, with the result that I have to weep almost as much to-day. Noisy joy often drives me powerfully back into myself." This letter was dated February 10. On April 12 (1811) he wrote to Goethe:—

"Your Excellence:

"The pressing opportunity of a friend of mine, one of your great admirers (as I also am), who is leaving here" (Vienna) "in a great hurry, gives me only a moment to offer my thanks for the long time I have known you (for I know you from the days of my childhood)—that is very little for so much. Bettina Brentano has assured me that you would receive me in a kindly, yes, indeed, friendly spirit. But how could I think of such a reception, seeing that I am only in a position to approach you with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Leipsic through Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont,' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be profitable for me and for my art, and will be as willingly received as the greatest praise.

"Your Excellency's great admirer,
"Ludwig van Beethoven."

Goethe answered this letter at Carlsbad on June 25, 1811:—

"Your friendly letter, highly esteemed sir, I received to my great pleasure through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard one of your great works performed by skilful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent. The good Bettina Brentano really deserves the sympathy you have shown her. She speaks of you with rapture and the liveliest affection, and counts the hours she spent with you as the happiest of her life. The 'Egmont' music I shall probably find when I return home, and I thank you in advance—for I have already heard it spoken of in high terms by several persons, and I think I shall be able to give it this winter at our theatre, accompanied by the music in question; by this means I hope to prepare great enjoyment both for myself and for your numerous admirers in our parts. What, however, I most wish, is to have properly understood Herr Oliva, who held out the hope that in the course of a journey you propose to take that you might visit Weimar. May it take place when the court and the whole music-loving public is here. You would certainly meet with a reception in keeping with your merits and sentiments. But no one would take greater interest in it than I myself. I wish you farewell, beg you to keep me in kind remembrance, and offer you hearty thanks for the pleasure which through you I have often received."

As we have seen, Goethe had much to say about his "Egmont" to Eckermann, but in the record of the conversations there is no allusion to Beethoven's music for the play.

In 1822, Beethoven, remembering his talk with Goethe at Teplitz, where he met him for the first time in 1812, said to Rochlitz: "I would have gone to death, yes ten times to death, for Goethe. Then, when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But the "Egmont" music had been composed and performed before the composer ever met the poet. Schindler said that Beethoven's recollection of past events was always vague.

SYMPHONY HALL

SUNDAY AFTERNOON CONCERTS

THE WORLD'S GREATEST ARTISTS

Sunday NOV. 10 at 3.30	**HOROWITZ** OPENING THE SUNDAY AFTERNOON COURSE OF SIX CONCERTS Which also included HAYES · HOMER and DAUGHTERS · VAN GORDON SANROMA · SPALDING
Sunday NOV. 17 at 3.30	FLORENCE **AUSTRAL** SOPRANO
Sunday NOV. 24 at 3.30	**ROLAND HAYES** (Second Concert of the Sunday Afternoon Course)

SATURDAY AFTERNOON
NOV. 9, at 2.30

LA ARGENTINA

SPAIN'S GREAT DANCER

The story of Beethoven's haughtiness and Goethe's obsequiousness in the presence of the imperial court has often been related, but the authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed.

Bottina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, had no suspicion of its worth,—a statement for which we find no authority. This is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmosphere of the court; fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." It is also certain that Goethe cared little for Beethoven's music, that he did not mention his name in his memoirs; but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me prodigiously, but he is, unfortunately, a wholly untamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. Already laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to make Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy towards Beethoven's music. He played to him the first movement of the Symphony in C minor. It made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is grandiose." He muttered some words, and after a long silence said: "It is very great and indeed astonishing; one is tempted to say that the house is about to crumble into pieces; but what would happen if all men together should set themselves to playing it?"

Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the world as Hummel his pianoforte. In each instance the manner of treatment seems impossible; we understand the one as little as the other, and yet no one can deny the effects. The grandeur of Napoleon consists in being the same at any hour. . . . He was always in his element, always equal to the emergency, just as Hummel is never embarrassed, whether he has to play an adagio or an allegro. This facility is found wherever real talent exists, in the arts of peace as in those of war, at the pianoforte as behind a battery."

Columbia
MASTERWORKS*

IN OR OUT of concert seasons, hear when you wish the greatest artists and most glorious music. Here are some of the Columbia Masterworks more recent issues . . .

Columbia Masterworks Set No. 108

DE FALLA: El Amor Brujo (Love, the Magician) Suite for orchestra. By Pedro Morales and Symphony Orchestra. *In Six Parts,* $4.50, *with Album.*

Columbia Masterworks Set No. 109

STRAVINSKY: Petrouchka. Ballet Suite for Orchestra. Symphony Orchestra. Conducted by the Composer. *In Six Parts,* $4.50 *with Album.*

Columbia Masterworks Set No. 110

CHOPIN: Preludes, Op. 28, for Pianoforte. By Robert Lortat. On Four Twelve-Inch Records $6.00, *with Album.*

Columbia Masterworks Set No. 111

MOZART: Concerto in G Major (No. 17). For Pianoforte and Orchestra. By Ernst von Dohnanyi and Budapest Philharmonic Orchestra. *In Eight parts,* $6.00, *with Album.*

Columbia Masterworks Set No. 112

CHOPIN: Nocturnes, for Pianoforte. By Leopold Godowsky. *On Seven Twelve-Inch Records,* $10.50, *with Album.*

Columbia Masterworks Set No. 113

DUKAS: La Peri — Dance Poem for Orchestra. By Philippe Gaubert and Paris Conservatory Orchestra. *In Five Parts,* $4.50, *with Album.*

Ask for Columbia Masterworks Catalogue

"Magic Columbia ***Notes"***

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

Suite derived from the Danced Story, "The Fire-Bird"

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "Oiseau de Feu" a "Conte dansé" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Katscheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst. Balakirev had sketched an opera in which the Fire-Bird was the central figure, but nothing came of it. Katscheï (or Kotscheï) is the hero of Rimsky-Korsakov's opera "Katscheï the Immortal: an Autumn Legend," produced at the Private Opera, Moscow, in 1902. He also figures as "the man-skeleton" in Rimsky-Korsakov's "Mlada,"* a fairy opera-ballet (Leningrad, 1893) and, by implication, in Moussorgsky's symphonic poem, "A Night on Bald Mountain."†

Mr. Montagu-Nathan says in his sketch of Stravinsky—"Contemporary Russian Composers": "In identifying the literary basis of 'The Fire-Bird' with that of Korsakov's 'Katscheï,' it should be pointed out that the latter work is but a *pastiche* of episodes derived from legendary lore, with the monster as a central figure. In Stravinsky's ballet, the ogre is an accessory character, so far as concerns the dramatic action, but his presence in the scheme is neverthless vital to it."

Fokine's scenario may thus be described: After a short prelude,

*The third act "Night on the Mount Triglav," arranged for concert use, was played in Boston by the Boston Symphony Orchestra on December 23, 1921.

†This symphonic poem was produced in Boston by the Orchestral Club, Mr. Longy conductor, on January 4, 1905.

SUSAN WILLIAMS, *Pianist*

Orchestral Appearances in Boston—Soloist with the People's Symphony

Herald—"Susan Williams plays easily and well. There is poetry in her music and no feebleness when a forte passage confronts her. She can then drop naturally to tonal beauty and good clean melody, that is now soft, now bright. The MacDowell concerto grew to be a very pleasant thing in her hands."

Transcript—"With the concerto Miss Williams showed herself an artist of rare sensibility, abundant skill, consummate artistry. These are trite phrases in reviewing. Nothing trite or ordinary in Miss Williams's playing, however, must they be taken to reflect. For such qualities that playing did not contain. Miss Williams apparently is an artist and a musician to her fingertips."

Soloist with the Boston Civic Symphony

Herald—"Miss Susan Williams appeared in Liszt's Hungarian Fantasy. She has a pleasing manner of playing, a sure and many-sided technic, which allowed her to play with delicacy where needed and with delightful freedom in the firmer parts. Miss Williams played with a keen sense of the kind of touch to use, and made the delicate lacework a joy to hear. She was recalled many times at the end of the Fantasy."

AVAILABLE FOR CONCERTS
AND MUSICALES
Mason & Hamlin Piano

Teaching at
61 FOSTER STREET, CAMBRIDGE
Telephone: PORTER 5728
New England Conservatory of Music
Saturdays and Thursdays

the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Katscheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Katscheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Katscheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Katscheï and his retinue to dance until they drop exhausted. The secret of Katscheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Katscheï and his crew sway with it. At last the egg is dashed to the ground; Katscheï dies; his palace vanishes; the petrified knights come to life; and Ivan, amid great rejoicing, receives the hand of the most beautiful princess.

According to Ralston in his "Russian Folk-Tales," the Fire-Bird is known in its native haunts as the *Zhar-Ptitsa*. Its name, he says, indicates its close connection with flame or light. *Zhar* means "'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestow-

G. Washington's
INSTANT Coffee
100% Pure Coffee

Those fortunate individuals who know how to get the most out of life—who enjoy knowing, going, seeing and doing—have learned to assemble wisely. They know how to select and use what others have made and invented to meet the requirements of modern living.

G. Washington's Instant Coffee is served exclusively in the cafeterias of the Boston Symphony Orchestra.

G. WASHINGTON COFFEE REFINING CO., New York City

ing youth and beauty—or, according to a Croatian version, on magic grasses."

Katscheï is one of the many incarnations of the dark spirit. "Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian, but in some stories he is apparently framed after the fashion of a man. . . . He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that is, the object with which his life is indissolubly connected—does not exist within this body."—Ralston's "Russian Folk-Tales."

The movements of the Suite are as follows:

I. Introduction. Enchanted Garden of Katscheï, and the dance of the Fire-Bird.
II. Entreaties of the Fire-Bird.
III. The Princesses Play with the Golden Apples.
III (*a*). Berceuse. This Lullaby is not in the Suite as first published.
IV. Dance (Ronde) of the Princesses.
V. Infernal Dance of Katscheï's subjects.

No movement of the Suite depends for its musical effect on the stage setting or a dramatic situation.

The Suite is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, three clarinets in A (one interchangeable with a little clarinet in D), bass clarinet, three bassoons (one interchangeable with a second double-bassoon), double-bassoon, four horns, three trumpets, bass tuba, kettledrums, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, three harps, sixteen first violins, sixteen second violins, fourteen violas, eight violoncellos, six double basses.

Mr. Montagu-Nathan says of this ballet music that the orchestra supplies the usual musical commentary upon the dramatic action, and on occasion takes upon itself a function which renders it something more than an accessory. "The music describes with an extraordinary wealth of suggestion the various weird figures of the drama, and is of a nature never allowing us to forget that it is fantasy and not life that we are witnessing. The flight of the Fire-Bird, its dance, and its vain resistance are rendered in music whose primary purpose is the description of movement and not descriptiveness itself, while the quarry's pleading is brought to our ears through a veil of make-believe; her supplication is in accents that suggest the conventional posturing of the ballerina and not of a real bird ensnared. Throughout the ballet the music serves as a preparation, by means of the ear, for what the eye is to witness. Even the graceful nocturnal dance of the captive maidens has a note that suggests the dominion of their villainous jailer, and the episodic theme of their play with the apples is that which later heralds their liberation through the good graces of the Fire-Bird. Ere the delightful melody of the *Khorovode** has died away, we are aware that we shall soon have something less dainty to contemplate, and, with the approach of the monster and his awful satellites, it is clear that

*The lullaby that rocks the Tsarevna into "a sleep that will protect her from Katscheï."

another musical picture is to be added to the gallery inaugurated by Glinka with his march of Chernomov in 'Russlan and Ludmilla.' "*

The first performance of this ballet in the United States was by Serge Diaghilev's Ballet Russe Company at the Century Theatre, New York, January 17, 1916. The ballet was chosen for the opening of the season. The dancers were Mlle. Xenia Maclezova,† The Fire-Bird; Mme. Labow Tchernicheva, La Belle Tsarevna; L. Massine, Ivan Tsarevitch; Cecchetti, Katscheï. Ernest Ansermet conducted.

The same dancers were seen at the Boston Opera House in "The Fire-Bird" on January 31, 1916.

The Suite was performed in New York, by the New York Symphony Society on December 31, 1916; in Philadelphia, by the Philadelphia Symphony Orchestra on November 2, 1917; in Boston, by the Boston Symphony Orchestra on October 31, 1919 (Mr. Monteux conductor).

When the Suite was conducted in Boston by Mr. Koussevitzky (January 23, 24, 1925), the programme also comprised these pieces by Stravinsky: Song of the Volga Boatman (arranged for wind instruments and percussion); Suite from "Petrouchka"; and Concerto for piano and wind instruments with double basses (Mr. Stravinsky, pianist; first performance of the Concerto in America).

Stravinsky in 1919 rescored this Suite to make it more available for an orchestra of ordinary size: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings.

He also rearranged and added from material in the original ballet. He retained from the first suite the Introduction, the "Dance of the Fire-Bird," the "Dance of the Princesses," and "Katscheï's Infernal Dance," but omitted "The Enchanted Garden," "The Sup-

* "Russlan and Ludmilla" was produced at Leningrad on November 27 (o. s.) 1842. The overture was played in Boston at a concert of the Boston Symphony Orchestra on March 3, 1894.

† She quarrelled in Boston with the management. She was replaced on February 2, 1916, by Lydia Lopokova.

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES

plications of the Fire-Bird," and "The Princesses Playing with the Golden Apples." He added two numbers from the ballet: the Berceuse and the Finale. The revised suite, published in 1920, was played in Philadelphia by the Philadelphia Orchestra on October 17, 1924.

At the performance in Boston by the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, on December 10, 1926, the programme read:

a. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird; *b.* Supplication of the Fire-Bird; *c.* The Princesses Play with the Golden Apples; *d.* Dance of the Princesses; *e.* Infernal Dance of all the Subjects of Katscheï; *f.* Berceuse and Finale.

At the performance in Boston by the Boston Symphony Orchestra led by Mr. Koussevitzky on March 23, 1928, the order was as follows: 1. Introduction: Katscheï's Enchanted Garden and Dance of the Fire-Bird. 2. Supplication of the Fire-Bird. 3. The Princesses Play With the Golden Apples. 3*a*. Berceuse. 4. Dance of the Princesses. 5. Infernal Dance of all the Subjects of Katscheï.

Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

* * *

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was

at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharaja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom."

AT CHRISTMAS-TIME

THE family portrait is a cherished possession. Its accomplishment should be intrusted to the most skillful photographers, to experts in posing groups — in lighting and artistic value. Make use of Bachrach craftsmanship this Christmas—portraits $605 to $15 the dozen.

Bachrach

PHOTOGRAPHS OF DISTINCTION

647 Boylston St. Kenmore 4730

Quincy Lynn Newton

Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

The symphony is scored for three flutes (the third is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, tamtam, and strings.

SYMPHONY HALL 49th SEASON, 1929-1930

SIX TUESDAY AFTERNOON CONCERTS

December 10 January 7 February 11 February 25 March 11 April 22

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

A FEW SEASON TICKETS ARE AVAILABLE
AT THE SUBSCRIPTION OFFICE

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*

"My overcoat was like a board—it came back soft and fresh"
"The coat you cleaned for me looks and feels like a new one"
"I was amazed at the appearance of my suit—it was so fresh and bright"
"When I opened the box I didn't recognize them as my clothes"
"How do you do it? I wouldn't believe it was the same suit"

Just a few of the many comments made by our customers on work done by the wonderful new

Hatfield Cycle Process of Filtration

All dirt is removed—not redistributed
Garments are clean and sterile
They are brighter and stay clean longer

You will be delighted with the results we achieve
There is no duplication of this process in New England

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

46 Temple Place
284 Boylston Street
29 State Street
1 Galen Street, Watertown

Telephones
MID dlesex 5700
BAC k Bay

You Can Rely on Lewandos

SANDERS THEATRE :: CAMBRIDGE

Thursday Evening, December 5, 1929

AT EIGHT

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, Conductor

Bound Volumes

OF THE

Boston Symphony Orchestra Programme

Containing
Mr. Philip Hale's analytical and descriptive notes
on all works performed during the season:

The Friday and Saturday Symphony Programmes
The Monday and Tuesday Programmes
The Young People's Concerts Programmes

"A Musical Education in One Volume"
"Boston's Remarkable Book of Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price $6.00 per volume

Address
SYMPHONY HALL
BOSTON, MASS.

SEVENTY-FIVE YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS **DENTIFRICE**

Will keep the teeth and gums in healthy condition. Price, 30c. at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.

MUSICAL INSTRUCTION

MAY SLEEPER-RUGGLES
TEACHER OF VOICE
Singing and Speaking
Voice Development and Restoration
Residence Studio
Hampden Hall, 8 Plympton Street, Cambridge, Mass.
Tel. University 2639

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building

MONDAYS
Steinway Hall
New York City

STUDIO
Pierce Building
Copley Square, Boston

103 Hemenway St. **The Longy School of Music** Boston, Mass.

Solfeggio and Piano **Harmony and Music History** **Eurythmics**

All branches of Instrumental Instruction. Correct fundamental training and individual class work emphasized as basis of music education. Special classes for children in Solfege and Eurythmics. Dr. Archibald T. Davison, Faculty Adviser; Gaston Elcus, Violin; Marion Moorhouse, Cello; Stuart Mason, Harmony; and faculty of recognized artists and musicians. MISS MINNA F. HOLL, Director

Telephone Kenmore 1328 Catalogue sent upon request Steinert Pianos Used

KENmore 3763

Henry Jackson Warren.

BARITONE
VOICE DEVELOPMENT
SINGING

Studio: 138 Newbury Street, Boston

ROY R. GARDNER
TEACHER OF SINGING
77A CHARLES STREET
HOME: HAYMARKET 6634 STUDIO: HAYMARKET 1465

DOROTHY BREWSTER COMSTOCK
VIOLINIST AND TEACHER

Member of Music Faculty
The Beaver Country Day School
Chestnut Hill, Massachusetts

Address: 16 Traill Street,
Cambridge, Massachusetts
Telephone University 1997-R

FRANK ERNESTO
LA FORGE—BERÚMEN STUDIOS
VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.
Ellsworth Bell, Secretary.
14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

EDWARD SCHUBERTH & COMPANY
Importers, Music Publishers and Dealers, 11 East 22nd Street, New York
PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Bolttler, London	J. B. Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co., London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Studio: TRINITY COURT
175 DARTMOUTH STREET . BOSTON
(Kenmore 8431)

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building

MONDAYS
Steinway Hall
New York City

STUDIO
Pierce Building
Copley Square, Boston

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . BOSTON
Telephone Hubbard 6677

THEO. VAN YORX *TENOR*
Special attention to the speaking and singing voice in relation to the motion picture art.
Studio. 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792
If no answer ring Susquehanna 4500.

Miss LILA M. HOLMES
TEACHER OF PIANO
25 WESTBOURNE TERRACE, BROOKLINE
Studios { 64 Commonwealth Ave., Tel. Aspinwall 8584
Milton Academy, Milton

THE LONELY TASK

Every art, every science, has its passionate seekers of perfection—men consecrated to the lonely task. An achievement far beyond the understanding of the crowd is the goal toward which their whole endeavor is shaped. They will never be known of the multitude. They do not desire it. Their message is for the few.

IT is not incongruous to say that the Mason & Hamlin Piano is the product of just such devotion to an ideal. Back of this thing of wood and wire and ivory is a concept of art as pure and lofty as has been brought to the creation of any other masterpiece. But entire understanding of this is possible only to the few. The exquisite secret is fully told only to the true musician's ear—when the keys of the Mason & Hamlin speak under his delighted fingers.

It is obvious that the makers of the Mason & Hamlin must make fewer pianos than other manufacturers. The price of the Mason & Hamlin is, of necessity, higher than that of any other piano. Few, therefore, will ever possess this supreme instrument. But in the patronage of these few, whose selection is based on their own sure knowledge, and appreciation, the makers of the Mason & Hamlin find their reward.

Mason & Hamlin

BOSTON · NEW YORK

$1,650 *to* $3,000 *Period Models to* $22,500

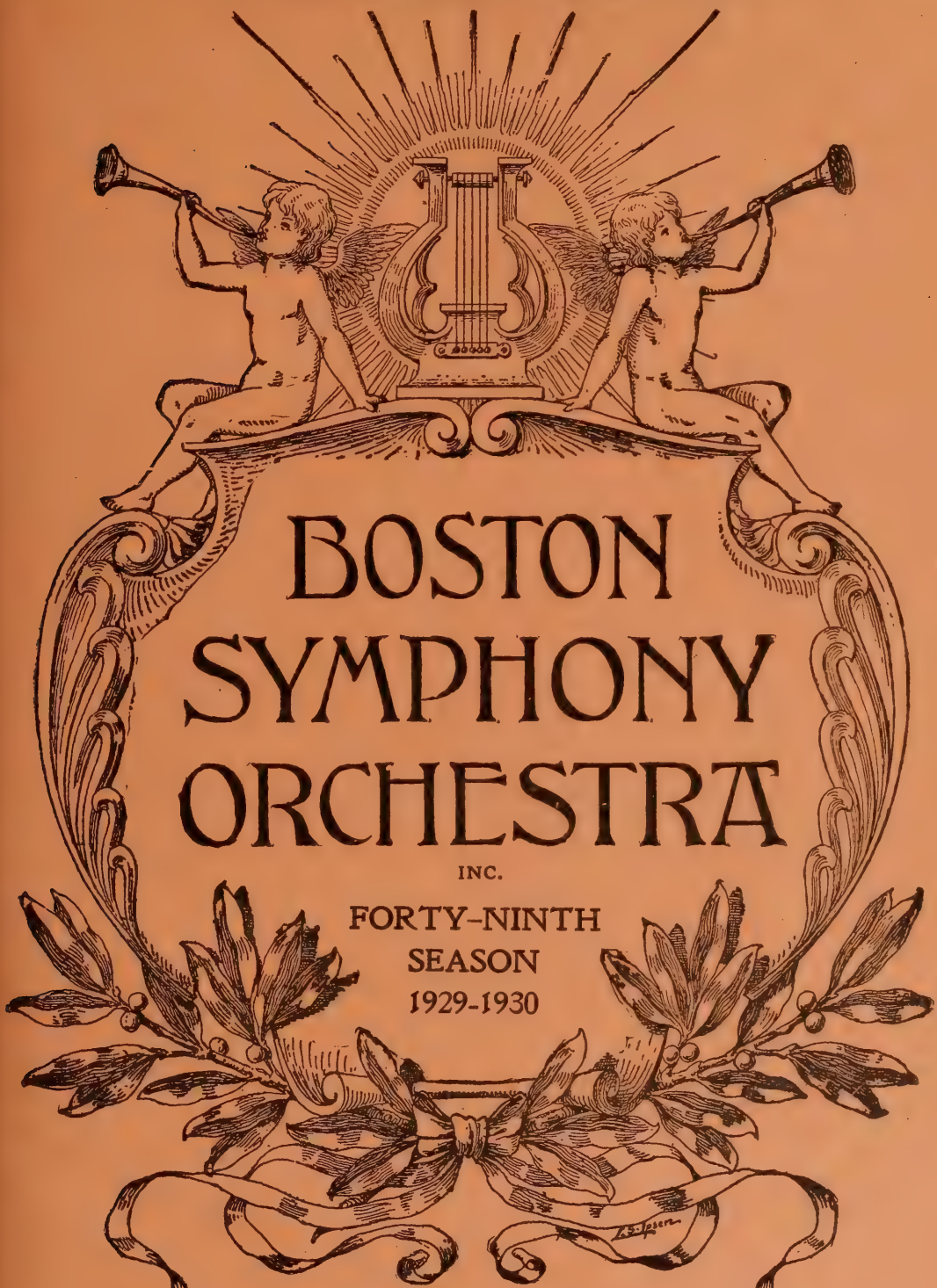
An initial payment of 10% will place a Mason & Hamlin in your home. Salons in principal cities

AMPICO HALL, 395 BOYLSTON STREET

SANDERS THEATRE . . . CAMBRIDGE

HARVARD UNIVERSITY

Thursday Evening, December 5, at 8.00



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON 1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

SANDERS THEATRE . . CAMBRIDGE

HARVARD UNIVERSITY

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

THIRD CONCERT

SEASON 1929-1930

THURSDAY EVENING, DECEMBER 5, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1929, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

It will *outlast* three ordinary pianos

•

THE STEINWAY'S astonishing length of life is not the result of chance. It is built in—slowly, carefully, by skilled craftsmen using the finest materials. It is as much a part of a Steinway as its lovely tone • For 30, 40, or even 50 years and more the Steinway will serve you well. And when at last it has given all that it has to give, it will not be in your lifetime. You need never buy another piano • Such durability as this spells real economy. In the end it is far cheaper to buy a Steinway • There is a wide range of sizes and prices. Make your visit to the nearest Steinway dealer today.

A new Steinway Upright piano can be bought for **$875** *and up—plus transportation*

GRANDS $1475

10% down *balance in two years*

Any Steinway piano may be purchased with a cash desposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

BOSTON COMMON TREMONT ST. AT WEST

Gift Suggestions

Brilliant Evening Jewelry

Chokers, and pendant necklaces copied from creations of famous jewelers. Rhinestones cut in diamond fashion, and set like diamonds in sparkling white metal. Earrings to match.

2.00 and 3.00

Street Floor

Evening Bags

Dainty trifles just large enough to carry a handkerchief and compacts and other small necessities. Tiny, simulated pearls, alone or combined with rhinestones, taffeta bags with rhinestones, and flat folded bags paved with rhinestones.

5.00 to 25.00

Street Floor

Flattering Scarfs

Filmy chiffons of imported qualities with hand painted designs in beautiful combinations of pale and deep tones. Patterned in modernistic or floral effects.

5.00 and 7.50

Street Floor

Evening Capes and Wraps

Metal brocades in large squares to be manipulated into the most individual of wraps. Also metal cloth capes with soft georgette bows at neckline.

16.50

Street Floor

SANDERS THEATRE . . . . CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

THIRD CONCERT

THURSDAY EVENING, DECEMBER 5

AT 8.00

PROGRAMME

Bach . . . . . Brandenburg Concerto No. 3 in G major for String Orchestra

I. Allegro moderato.
II. Allegro.

Schumann . . . . . Symphony No. 2 in C major, Op. 61

I. Sostenuto assai; Allegro ma non troppo.
II. Scherzo; Allegro vivace: Trio (1), Trio (2).
III. Adagio expressivo.
IV. Allegro molto vivace.

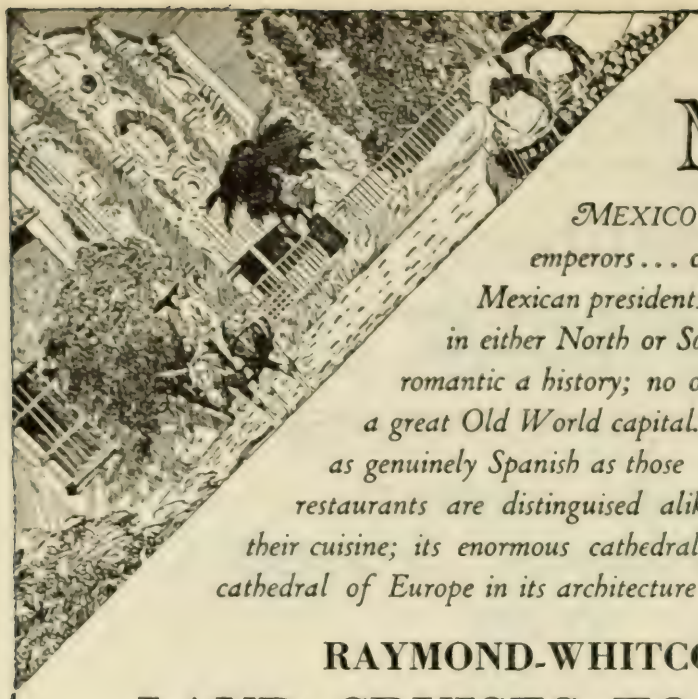
Ravel . . . . . "Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces

I. Pavane de la Belle au Bois Dormant.
(Pavane of the Sleeping Beauty.)
II. Petit Poucet.
(Hop o' my Thumb.)
III. Laideronnette, Impératrice des Pagodes.
(Laideronnette, Empress of the Pagodas.)
IV. Les Entretiens de la Belle et de la Bête.
(The Conversations of Beauty and the Beast.)
V. Le Jardin Féerique.
(The Fairy Garden.)

Strauss . . . "Till Eulenspiegel's Merry Pranks," after the Old-fashioned Roguish Manner,—in Rondo Form, Op. 28

STEINWAY PIANO USED

There will be an intermission of ten minutes after the symphony



MEXICO

MEXICO CITY . . . capital of Aztec emperors . . . of Viceroys of New Spain, of Mexican presidents and dictators! No other city in either North or South America has so old or romantic a history; no other has so truly the air of a great Old World capital. Its streets and plazas are as genuinely Spanish as those of Madrid and Seville; its restaurants are distinguised alike for their smartness and their cuisine; its enormous cathedral surpasses many a renowned cathedral of Europe in its architecture and its richness of treasures.

RAYMOND-WHITCOMB
LAND CRUISES TO MEXICO

Complete round trips—traveling on the Raymond-Whitcomb Land Cruise Trains with special recreation car, bedrooms and private baths. Each cruise will have 11 days in Mexico — 8 days in *Mexico City*, and will visit *Chapultepec* and *Guadalupe-Hidalgo, Puebla* and *Cuernavaca*, the famous floating gardens at *Xochimilco,* the great Aztec Pyramids at *Teotihuacan* and historic *Monterey*.

Never before has it been possible to visit Mexico in such complete comfort

Three Land Cruises: January 29, February 11, February 24. They may be taken either in combination with the Raymond-Whitcomb Land Cruises to California or — by themselves — as complete and unusual winter trips.

Send for the booklets "MEXICO" *and* "CALIFORNIA"

Round the World Cruise—January 21, 1930
Mediterranean Cruise—January 23, 1930
Round South America Cruise—February 1, 1930

West Indies Cruises
December 21, 1929; January 9; January 29; February 25, 1930
on the new liner, "Statendam"

Land Cruises to Florida and Havana

RAYMOND & WHITCOMB COMPANY

165 TREMONT ST.
HANCOCK 7820

BOSTON

122 NEWBURY ST.
KENMORE 2870

also at

THE FIRST NATIONAL BANK OF BOSTON
67 Milk Street — Liberty 4900

Concerto, G major, No. 3 (of the Brandenburg Set) for three violins, three violas, three violoncellos, with bass

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

The autograph title of this work is as follows: "Concerto 3 a tre Violini, tre Viole, e tre Violoncelli col Basso peril Cembalo."

When the Concerto was played by the Boston Symphony Orchestra on May 2, 1914, Mr. DeVito was the pianist.

The first movement in a somewhat different form was used by Bach in the cantata, "Ich liebe den Höchsten von ganzem Gemüthe." Bach added for this cantata two horns and three oboes obbligati.

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos and double-basses, until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with

For Progressive Holiday Giving

START A HOME MUSICAL LIBRARY

From the 97 Volumes of *The Musicians Library*

The Masterpieces of Song and Piano Music in a series of splendid volumes. Edited with authority, engraved, printed and bound with surpassing excellence.

OLIVER DITSON COMPANY

179 TREMONT STREET, BOSTON

Founded 1783 Established 1835 Incorporated 1889

the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

Symphony in C major, No. 2, Op. 61

Robert Alexander Schumann

(Born at Zwickau, on June 8, 1810; died at Endenich, on July 29, 1856)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years.* He had in July given up the editorship of the *Neue Zeitschrift;* he had been a teacher of pianoforte playing and composition at the Leipsic Conservatory from April, 1843. A singularly reserved man, hardly fitted for the duties of a teacher and without pupils, he was in a highly nervous state, so that a physician recom-

*There is a story of Wagner complaining in Dresden that Schumann was so silent; it is impossible to discuss with a man who will scarcely open his mouth; while Schumann complained that it is impossible to endure for long a man who talks incessantly.

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

White Rock
America's Sparkling Water

© 1929
W.R.M.S.

Investment Management

EVERY Investment Management Account is supervised by our Trust Committee, composed of six members of our Board of Directors who have had broad and successful experience in the management of investments.

Through an Investment Management Account your investments will receive the benefit of the deliberate and combined judgment of these men:

PAUL C. CABOT
President, State Street Research & Management Corp.

CHARLES E. COTTING
President, Lee, Higginson Trust Co.

FRANCIS C. GRAY
Vice-Pres., Lee, Higginson Trust Co.

FRANCIS L. HIGGINSON
Lee, Higginson & Co.

ARTHUR N. MADDISON
Trustee

L. EDMUND ZACHER
President, Travelers Insurance Co.

MALCOLM C. WARE, Trust Officer

LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

Lee, Higginson Office Building

mended a change of scene and told him he should not hear too much music. Schumann therefore moved back to Dresden.* "Here," he wrote in 1844, "one can recover the old lost longing for music, there is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me immediately." He saw few people; he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where, seated in a room with his head against a wall, he would sit for hours at a time, dreaming day dreams. In 1846 he was very sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when he was composing; the effort of invention fatigued his mind to such an extent that it impaired his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,—for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,—was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was published, score and parts, in November, 1847.

The symphony was first played at the Gewandhaus, Leipsic, under Mendelssohn's direction, on November 5, 1846.† The first performance in Boston was at a concert of the Harvard Musical Association, March 1, 1866. The Philharmonic Society of New York performed it as early as January 14, 1854.

Schumann wrote from Dresden on April 2, 1849, to Otten,‡ a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was a more powerful and poetic work than his Passion according to Matthew.

And yet when Jean J. H. Verhulst of The Hague (1816–91) visited

*He was so sick that he feared he could not survive the journey. His wife wrote after their arrival in Dresden of the first days: "Robert did not sleep a single night; his imagination painted terrible pictures; in the early morning I usually found him bathed in tears, and he gave himself up completely."

†The first part of the programme included the overture, an aria, and the finale of Act II. of "Euranthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose symphony was yet to be heard.

‡George Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828–32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.

SYMPHONY HALL

SUNDAY AFTERNOON CONCERTS
THE WORLD'S GREATEST ARTISTS

Sunday DEC. 8 at 3.30	**KREISLER**
Sunday DEC. 15 at 3.30	CYRENA **VAN GORDON** *CONTRALTO* Chicago Civic Opera Co.
Sunday DEC. 22 at 3.30	**"THE MESSIAH"** HANDEL and HAYDN SOCIETY
Sunday DEC. 29 at 3.30	**PENSION FUND CONCERT** BOSTON SYMPHONY ORCHESTRA Dr. SERGE KOUSSEVITZKY, Conductor
Sunday JAN. 5 at 3.30	**HEIFETZ**
Sunday JAN. 12 at 3.30	JESÚS MARÍA **SANROMÁ** PIANO

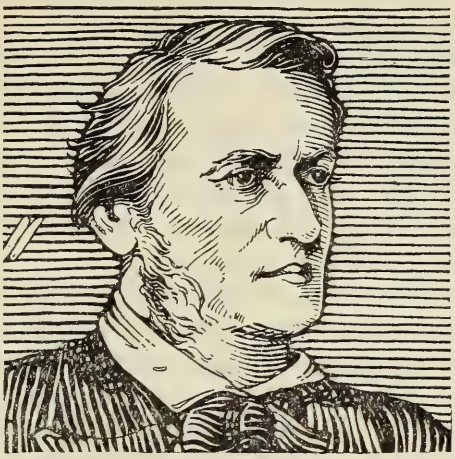
Schumann in 1845, and asked him what he had written that was new and beautiful, Schumann answered he had just finished a new symphony. Verhulst asked him if he thought he had fully succeeded. Schumann then said, "Yes, indeed, I think it's a regular Jupiter."

***

There is a dominating motive, or motto, which appears more or less prominently in three of the movements. This motto is proclaimed at the very beginning, Sostenuto assai, 6-4, by horns, trumpets, alto trombone, pianissimo, against flowing counterpoint in the strings. This motto is heard again in the finale of the following allegro, near the end of the scherzo, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the adagio in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the allegro, ma non troppo, 3-4. The first theme of this allegro is exposed frankly and piano by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The scherzo, Allegro vivace, C major, has 2-4 two trios. The scherzo proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio, in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flowing phrase for strings. This trio is followed by a return of the scherzo. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The scherzo is repeated, and, towards the close, trumpets and horns loudly sound the motto.

William Foster Apthorp contributed an interesting personal note concerning the scherzo. "The late Otto Dresel once told me a curious fact about this trio. When, as a boy, he was studying under Mendelssohn, in Leipsic, he happened to be left alone one day in Mendelssohn's study. While mousing around there with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony—then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score and had time to read it through and replace it where he had found it before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the Scherzo was exposed



RICHARD WAGNER

*Columbia Masterworks**

IN A NEW Columbia Masterworks set all the poignant beauty of Wagner's "Tristan und Isolde" has been captured for you in two leather albums.

Rendered by artists trained in the traditions of the Wagner Festspielhaus, "Tristan und Isolde" is reproduced with a brilliant fidelity that will project you right into the heart of one of the world's greatest romantic tragedies.

Your Columbia dealer will gladly let you hear this beautiful set.

Columbia Masterworks Set No. 101

RICHARD WAGNER: Tristan und Isolde (Bayreuth Festival Recordings—Second Series) Recorded in the Bayreuth Festspielhaus—Wagner Festival 1928 under exclusive Columbia contract issued by approval and authority of Siegfried Wagner, in Thirty-eight Parts — Nineteen 12-inch Records. Two Leather Albums, $28.50 complete.

Ask for Columbia Masterworks Catalogue

"Magic Columbia ***Notes"***

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U.S. Pat. Off.

and carried through *by the strings alone.* Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time that he should not have thought of giving the theme to the wind—after the carnival of the violins in the Scherzo proper—without being prompted thereto by his friend."

The third movement, Adagio espressivo, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major. Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to some is incongruous in this extremely romantic movement. The melodic development returns, and ends in C major.

The finale, Allegro molto vivace, C major, 2-2, opens after two or three measures of prelude with the first theme of vigorous character (full orchestra except trombones). This is lustily developed until it reaches a transitional passage, in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, violoncellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the adagio. A new theme, formed from development of the recollection, long hinted at, finally appears in the wood-wind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose."* Five Children's Pieces) . . . . . Joseph Maurice Ravel

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musical Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

1. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This

*Mother Goose in English does not tell fairy tales.—Ed.

movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee *part of the coffee bean*

Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

IV. "The Conversations of Beauty and the Beast." Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

. . . . . .

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Mr. Krehbiel well said: "The reference [*Schelmen-*

weise] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse, —on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES

understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Certain German critics were not satisfied with Strauss's meagre clue, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich (Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given, by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clari-

*It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer," or elaborate explanation of the composition.

nets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante commodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in

AT CHRISTMAS-TIME

THE family portrait is a cherished possession. Its accomplishment should be intrusted to the most skillful photographers, to experts in posing groups — in lighting and artistic value. Make use of Bachrach craftsmanship this Christmas—portraits $605 to $15 the dozen.

Bachrach

PHOTOGRAPHS OF DISTINCTION

647 Boylston St. Kenmore 4730

Quincy Lynn Newton

thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-face knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings, the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

SYMPHONY HALL 49th SEASON, 1929-1930

SIX TUESDAY AFTERNOON CONCERTS

December 10 January 7 February 11 February 25 March 11 April 22

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

OPENING PROGRAMME

(December 10)

BACH	Brandenburg Concerto No. 3
MOZART	Symphony in E-flat
BEETHOVEN	Symphony No. 5, in C minor

A FEW SEASON TICKETS ARE AVAILABLE AT THE SUBSCRIPTION OFFICE

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*

"My overcoat was like a board—it came back soft and fresh"
"The coat you cleaned for me looks and feels like a new one"
"I was amazed at the appearance of my suit—it was so fresh and bright"
"When I opened the box I didn't recognize them as my clothes"
"How do you do it? I wouldn't believe it was the same suit"

Just a few of the many comments made by our customers on work done by the wonderful new

Hatfield Cycle Process of Filtration

All dirt is removed—not redistributed
Garments are clean and sterile
They are brighter and stay clean longer

You will be delighted with the results we achieve
There is no duplication of this process in New England

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

46 Tempe Place
284 Boylston Street
29 State Street
1 Galen Street, Watertown

Telephones
MID dlesex 5700
BAC k Bay 3900

You Can Rely on Lewandos

SANDERS THEATRE :: CAMBRIDGE

Thursday Evening, January 16, 1930

AT EIGHT

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, Conductor

Bound Volumes

OF THE

Boston Symphony Orchestra Programme

Containing
Mr. Philip Hale's analytical and descriptive notes
on all works performed during the season:

The Friday and Saturday Symphony Programmes
The Monday and Tuesday Programmes
The Young People's Concerts Programmes

"A Musical Education in One Volume"

"Boston's Remarkable Book of Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price $6.00 per volume

Address
SYMPHONY HALL
BOSTON, MASS.

SEVENTY-FIVE YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c, at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

MUSICAL INSTRUCTION

MAY SLEEPER-RUGGLES
TEACHER OF VOICE
Singing and Speaking
Voice Development and Restoration
Residence Studio
Hampden Hall, 8 Plimpton Street, Cambridge, Mass
Tel. University 2639

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS
Steinway Hall
New York City
STUDIO
Pierce Building
Copley Square, Boston

103 Hemenway St. **The Longy School of Music** Boston, Mass.

Solfeggio and Piano **Harmony and Music History** **Eurythmics**

All branches of Instrumental Instruction. Correct fundamental training and individual class work emphasized as basis of music education. Special classes for children in Solfege and Eurythmics. Dr. Archibald T. Davison, Faculty Adviser; Gaston Elcus, Violin; Marion Moorhouse, Cello; Stuart Mason, Harmony; and faculty of recognized artists and musicians. MISS MINNA F. HOLL, Director

Telephone Kenmore 1328 Catalogue sent upon request Steinert Pianos Used

VOICE DEVELOPMENT *Henry Jackson Warren* SINGING

BARITONE

KENmore 3763 Studio: 138 Newbury Street, Boston

ROY R. GARDNER

TEACHER OF SINGING

77A CHARLES STREET

HOME: HAYMARKET 6634 STUDIO: HAYMARKET 1465

DOROTHY BREWSTER COMSTOCK

VIOLINIST AND TEACHER

Member of Music Faculty
The Beaver Country Day School
Chestnut Hill, Massachusetts

Address: 16 Traill Street,
Cambridge, Massachusetts
Telephone University 1997-R

FRANK ERNESTO

LA FORGE—BERÚMEN STUDIOS

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.
Ellsworth Bell, Secretary.
14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig — Gould & Bolttler, London — J. B. Cramer & Co., London
Cotta Edition, Stuttgart — Forsyth Bros., Ltd., London — Cary & Co., London
Practical Pianoforte School — Beal, Stuttard & Co., London — F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York — Joseph Williams, Ltd., London — Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT

175 DARTMOUTH STREET BOSTON
(Kenmore 8431)

ROSALIE THORNTON

PIANO STUDIOS

282 DARTMOUTH STREET - BOSTON
41 CONCORD AVENUE - CAMBRIDGE

Telephone: COMMONWEALTH 4994

JOHN LANE

TEACHER OF SINGING

STEINERT HALL
162 BOYLSTON STREET . . BOSTON
Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio, 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792
If no answer ring Susquehanna 4500.

MARGARET ANDERTON

Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston
NEW YORK BOSTON (Thursdays only)
902 Steinway Hall 26 Steinert Hall
Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

Miss LILA M. HOLMES

TEACHER OF PIANO

25 WESTBOURNE TERRACE, BROOKLINE

Studios { 64 Commonwealth Ave., Tel. Aspinwall 8584
Milton Academy, Milton

For the few

For the few whose ears are accurately attuned to perfection . . .

For the few whose choice is governed by their own sure knowledge and appreciation . . .

For the few to whom the joy of possessing a masterpiece far outweighs any question of cost . . .

For these few—the Mason & Hamlin Piano is made.

It is the most costly of all pianos—wrought so slowly, with such consummate art and patient care, that cost must be disregarded. And thus is attained the most exquisite tone in all the world! . . . Will you come in today—hear and play the Mason & Hamlin?

Mason & Hamlin
MADE IN BOSTON

Prices from $1,650

An initial payment of 10% will place the Mason & Hamlin in your home. You have several years to pay the balance.

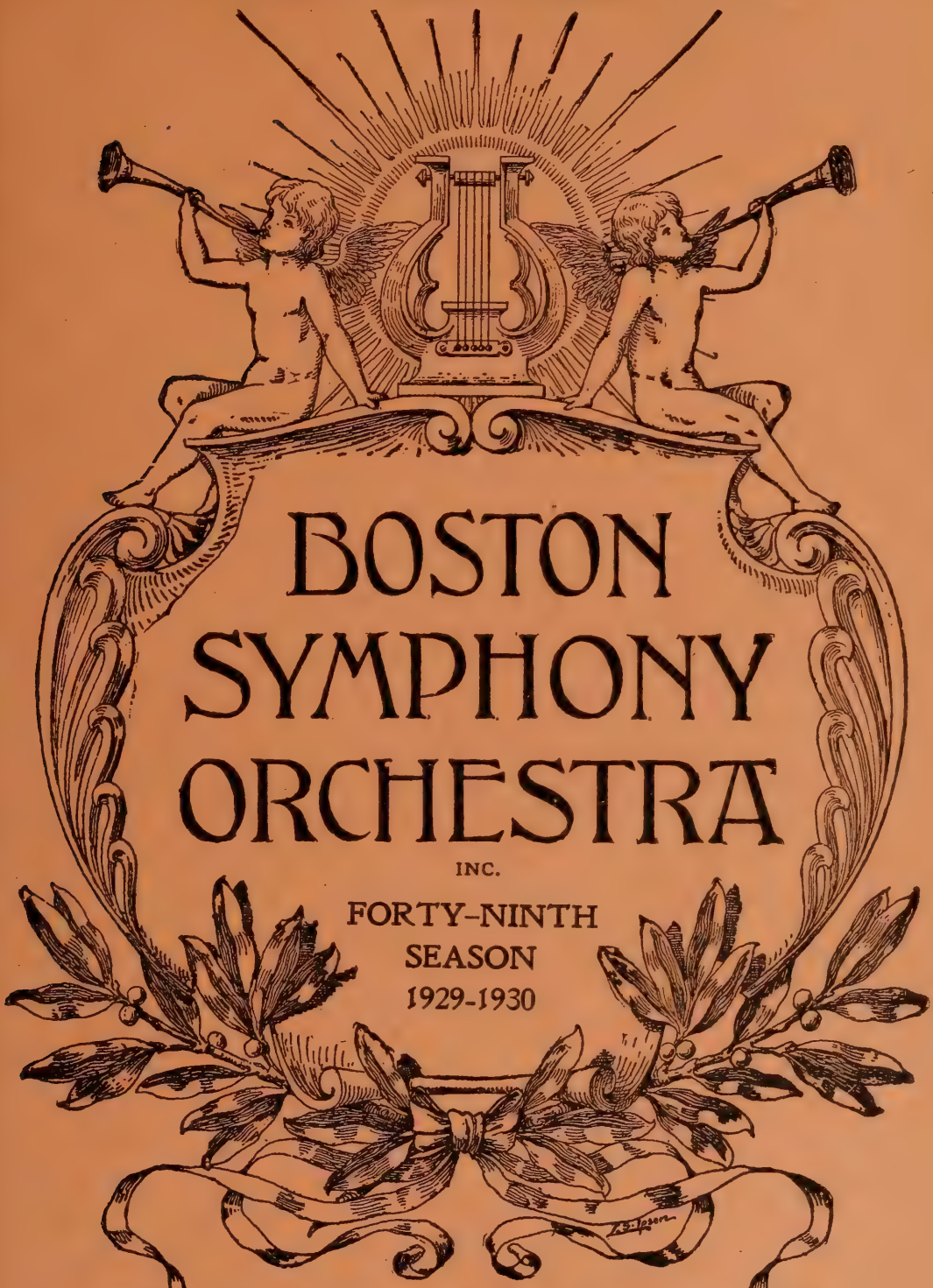
AMPICO HALL, 395 BOYLSTON STREET

MASON & HAMLIN . . . KNABE . . . CHICKERING . . . THE AMPICO

SANDERS THEATRE . . . CAMBRIDGE

HARVARD UNIVERSITY

Thursday Evening, January 16, at 8.00



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON

1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

SANDERS THEATRE . . CAMBRIDGE

HARVARD UNIVERSITY

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

FOURTH CONCERT

SEASON 1929–1930

THURSDAY EVENING, JANUARY 16, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

There is a STEINWAY price and model for your home

No MATTER where you live — on a country estate or in a city apartment —there is a Steinway exactly suited to your needs. This great piano is available in five grand sizes, and one upright model, together with many special styles in period designs. But there is only one grade of Steinway. • Every Steinway, of every size, commands that depth and brilliance of tone which is recognized as the peculiar property of the Steinway, the world over. And it will continue to command it, *through a lifetime of perfect service. . . .* The terms are remarkably convenient. Make your visit to the nearest Steinway dealer *today.*

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS
Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Precious Furs

at

HALF PRICE

$625 to $1250

Made to sell for $1250 to $2500

To a collection widely known for its beauty and merit, we are continually adding choice fur coats and these at half price are particularly fine. Cocoa ermine coats of selected pelts, broadtail caracul trimmed with silver fox, caracul with large collars of baum marten, sandalwood caracul with mink, or taupe caracul with platinum fox.

Truly furs with that air of studied individuality, which speaks of discriminating taste.

Furs—Second Floor—Corner Building

Chandler & Co.

BOSTON COMMON TREMONT AT WEST ST.

SANDERS THEATRE . . . . CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

FOURTH CONCERT

THURSDAY EVENING, JANUARY 16

AT 8.00

PROGRAMME

ALEXANDER GLAZOUNOV will conduct this concert

Glazounov . . . . . Symphony No. 6, in C minor, Op. 58

I. Adagio—allegro
II. Tema con variazioni
III. Intermezzo
IV. Finale

Glazounov . . . . . Concerto for Violin, Op. 82

I. Moderato
II. Andante
III. Allegro

Glazounov . . . . . "Stenka Razin," Symphonic Poem, Op. 13

SOLOIST

BENNO RABINOFF

There will be an intermission of ten minutes after the symphony

They will make their West Indies Cruise with RAYMOND-WHITCOMB

PERSONS who consider the manner and the company in which they travel — who know the famous limited trains and the top-notch hotels of Europe and America — always find themselves at home with Raymond-Whitcomb.

¶ They will go to the West Indies this winter with Raymond-Whitcomb on the "Statendam." Spacious, sparklingly smart, splendidly served, she was built for them. She is the newest steamship to make a West Indies Cruise this season, and the largest. Sail on her and you will find the days you spend at sea as pleasant and as fleeting as those you spend at Havana, Kingston and the other Caribbean cities that are visited on the Raymond-Whitcomb Cruises.

TWO MID-WINTER CRUISES

February Cruise—January 29 to February 23

Second Long Cruise—February 25 to March 22

Rates, $300 and upward

Send for Booklet — "WEST INDIES CRUISES"

Spring Cruise to the Mediterranean
Summer Cruise to the North Cape and Russia

RAYMOND & WHITCOMB COMPANY

165 Tremont Street
HANcock 7820

BOSTON

122 Newbury Street
KENmore 2870

also at

THE FIRST NATIONAL BANK OF BOSTON

67 Milk Street . . . . LIBerty 4900

Symphony No. 6, C minor, Op. 58 . . Alexander Glazounov

(Born at St. Petersburg (now Leningrad) on August 10, 1865; living in Leningrad)

This symphony was completed in 1896. It was performed for the first time on February 20, 1897, at one of the concerts in Leningrad of the Young Russian School, concerts organized by Belaïev, the publisher.

(The name of Belaïev, the publisher, must necessarily be associated with that of Glazounov. Belaïev, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounov, his intimate friend. The young musician accepted the proposition, but insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delighted in handsome editions. Furthermore, Belaïev gave at his own expense, in St. Petersburg, concerts devoted exclusively to the works of the younger school. It was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute

Analytic Symphony Series

Edited by ***Percy Goetschius,*** Mus. Doc.

An analytic edition of the master symphonies, symphonic poems, and classic overtures, arranged for the piano, two hands. Designed for analysis and appreciation classes and for all students of music in its higher forms. Each volume contains a portrait and biographical sketch of the composer, and a critique of his work.

The Latest Editions:

No. 16.	TCHAIKOVSKY.	Symphony No. 4, in F minor	1.00
No. 18.	MOZART.	Symphony No. 47, in Eb major	.75
No. 20.	BRAHMS.	Symphony No. 1, in C minor	1.00
No. 34.	BEETHOVEN.	Symphony No. 4, in Bb major	1.00

OLIVER DITSON COMPANY

179 Tremont Street : : : Boston

Founded 1783 : Established 1835 : Incorporated 1889

here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïev, born at St. Petersburg, February 22, 1836, died there January 10, 1904. He founded his publishing-house in 1885; in the same year the Russian Symphony Concerts; and in 1891 the Russian Chamber Music Evenings. His firm was changed by his will into a fund directed by Glazounov, Liadov, and Rimsky-Korsakov.)

The program of this concert on February 20, 1897, included also a posthumous Andante and Finale for pianoforte and orchestra by Tchaikovsky* (Serge Taneïev, pianist); Taneïev's overture "Oresteia," and a Mazurka for orchestra by Felix Blumenfeld. The compositions by Glazounov, Taneïev, and Blumenfeld were conducted by the respective composers.

The first performance of this symphony in Boston was by the Boston Symphony Orchestra, on October 21, 1899; Mr. Gericke, conductor. The second performance here was by this orchestra on January 5, 1901. The symphony is scored for three flutes (the third flute interchangeable with piccolo), two oboes, three clarinets,

*These movements, found at Klin after Tchaikovsky's death, were arranged by him from sketches for a symphony planned in 1862. He wrote to Taneïev from Klin in July of that year: "Before I went abroad in May, I had sketched the first movement and finale of a symphony. When I was abroad, it did not at all progress. Now I have no time for it." The instrumentation of these fragments was by Taneïev.

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

White Rock
America's Sparkling Water

© 1929
W R M S

Who Manages Your Investments

THE present situation is bringing home to many investors the advantages of having their investments under expert management.

How should the investor select an expert? We believe the answer can be summed up in these words,—"An investment expert is as strong as his investment experience."

The Lee, Higginson Trust Company is founded upon Lee, Higginson & Company's investment experience of eighty years, covering times of uncertainty as well as periods of prosperity.

Your property placed with the Lee, Higginson Trust Company in an Investment Management Account will be under the supervision of our Trust Committee . . . men who have had a lifetime training in the care and management of property.

LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

Lee, Higginson Office Building

two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings. The score is dedicated to Felix Blumenfeld.*

I. There is an Introduction, Adagio, C minor, 3-4. A theme is announced "pianissimo misterioso" by violoncellos and double-basses, and worked in full contrapuntal imitation. Closer imitations follow until there is a fortissimo climax. Syncopated chromatic harmonies are given to brass instruments over a sustained tremolo in the strings. Such developments lead to the main body of the movement, Allegro passionata, C minor, 2-2. It opens with the first theme (strings), which is the theme of the introduction with a different rhythm and a fuller development. The second theme, più tranquillo, E-flat major, is for the violins; it is taken up later by the wood-wind. The first theme returns in a more condensed form. Figures from it are put against the second theme in a sonorous climax. (This second theme is a more melodic version of a sighing phrase in the Introduction.) The dramatic free fantasia ends with a return of the syncopated harmonies for the brass in the introduction. The third part begins piano with the second theme in A-flat major for the wind, then is like the first part until a stormy coda sets in, Poco più mosso, C minor.

II. Tema con variazioni. There are seven variations on a theme given out in harmony by the strings. Some of the variations are contrapuntal; some are freely romantic.

Var. I. Più mosso. Allegro moderato, G major, 2-4.

Var. II. Allegretto, G major, 3-8, leading without pause into

Var. III. Scherzino, Allegro, E major, 6-8.

Var. IV. Fugato. Andante mistico, C major, 4-4, in the Gregorian Phrygian mode; *i.e.*, the scale of "white keys" beginning and ending on E. This variation leads into

Var. V. Notturno. B major, 4-4.

Var. VI. Allegro moderato, E minor, 3-4.

Var. VII. Finale. Moderato maestoso, G major, 4-4.

III. Intermezzo: Allegretto, E-flat major, 3-8, in the form of a scherzo with trio. The chief theme is given at once to the wood-wind with a pizzicato bass for the violoncellos. The Trio is in A-flat major, Più mosso. Theme for flute and first violins pizzicato. After a repetition of the first part's material, there are hints at the Trio's theme as a free code for the ending.

IV. The fourth movement, C major, has somewhat the character of a Russian dance. There is free development of two themes, not very dissimilar melodically. There is persistent use of the first

*Felix Michailowitsch Blumenfeld was born at Kovalevska in the Russian government Chersson, on April 19, 1863. He was educated musically at the St. Petersburg —now Leningrad—Conservatory where he took piano lessons of Theodore Stein (1819-1893). He taught piano playing at this conservatory in 1885 and in 1897 was made a professor. During the years 1898-1912 he was one of the conductors at the Royal Opera House. Among his compositions are a symphony, C minor, Op. 39; a Mazurka for orchestra; an Allegro in A major for piano and orchestra; a string quartet in F major, Op. 26, which was awarded a prize by the Society for Chamber Music; pieces for the violoncello, Op. 19, Op. 23; songs, and many piano pieces. His brother Stanislaus (1850-1897) was a pianist, a teacher, and the director of a music school. Another brother, Sigismund (born at Odessa in 1852), a composer of songs and piano music, lives in Leningrad.

SUNDAY AFTERNOON CONCERTS
THE WORLD'S GREATEST ARTISTS

Sunday
JAN. 19
at 3.30

ROLAND HAYES

PROGRAMME

BONONCINI.....“Cara, si, tu mi consumi”
HANDEL.....“Rendil sereno al ciglio”
(from the Opera Sosarme)
HANDEL.....“Pack clouds away”*
ARNE.....“Love me or love me not”*
HOWARD.....“Love in thy Youth”*
*From “An old English Song Cycle”
Arranged by Henry Coleman

BRAHMS.....“Ruhe, süssliebchen”
“Nicht mehr zu dir zu gehen”
“Sontag”
“Nachtigal”
“Botschaft”

NEGRO SPIRITUALS.....“Who is dat a writin’ ”
“Choose your seat and sit down”
(Arr. by Edward Boatner)
“Oh, shepherd, feed my sheep”
“Lit’l David play on a yo’ harp”
“In-a dat mornin’ ”

Sunday
JAN. 26
at 3.30

RACHMANINOFF

Sunday
FEB. 16
at 3.30

MARIA JERITZA

one, which is carried through various tempi and rhythms: Andante maestoso, 4-2; Moderato maestoso, 6-4; after which the second theme enters in Scherzando; the first returns, Allegro pesante, 9-4, and later, Allegro moderato, 4-2. The second returns, Moderato maestoso, 2-2; the triplet, 6-4 rhythm, is soon established, and the pace quickens up to the end.

Concerto for Violin with Orchestra, Op. 82

Alexander Constantinovitch Glazounov

(Born at St. Petersburg (now Leningrad) on August 10, 1865; now living there)

This concerto, composed in 1904–1905, was published in 1905. It is dedicated to Leopold Auer. The composer's intention was to have it first played in public by Auer, but hearing Mischa Elman taking a lesson with Auer, he was so impressed by the boy's talent that he asked the teacher to allow his pupil to produce the work.* The first public performance was in the Queen's Hall, London, October 17, 1905: Elman, violinist—he was then in his fifteenth year; Henry J. Wood conductor. Auer was the first to play the concerto in Russia—at the last concert of the Imperial Musical Society at Leningrad in the season of 1904–05. The first performance in the United States was by the Russian Symphony Society in New York on March 3, 1910; Mischa Elman, violinist.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on October 28, 1911: Efrem Zimbalist, violinist; Max Fiedler, conductor. Richard Burgin was the violinist at a concert of the Boston Symphony Orchestra on March 18, 1927; Dr. Koussevitzky, conductor.

The concerto is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones (*poi*), kettledrums, campanelli (*poi*) triangle, cymbals, harp (*poi*), solo violin, and the usual strings. It is practically in four movements without interruption. Moderato, A minor, 4–4. The chief theme is of an expressive nature, announced at once by the solo violin with a light accompaniment, chiefly clarinets and bassoons. This theme recurs frequently. The second subject, a flowing one, is also given to the solo violin, Andante, D-flat, 3–4. This section, in aria form, is followed by an agitated section; then there is a return to the first movement. An elaborate cadenza leads to the Finale, Allegro, A major, 6–8. The chief theme is dialogued, at first by trumpets and violin. It is afterwards given out in an orchestral fortissimo. Other thematic material is of a joyous nature.

*The *Musical Times*, reviewing the performance, stated that the concerto "is dedicated to M. Leopold Auer, who at the composer's request had undertaken to play it for the first time, but M. Glazounov, visiting the professor while he was giving Elman a lesson, was so impressed by his extraordinary ability that the composer asked M. Auer if he would allow Elman to give the first performance of the work, a request to which the distinguished violinist willingly assented."

COLUMBIA

ANNOUNCES

STRAVINSKY'S

Great Ballet

LE SACRE DU PRINTEMPS

Conducted by the Composer

IN THIS recording by Stravinsky of his most famous ballet every care has been taken to present the work in the most authoritative manner possible, with due emphasis upon the extraordinary features which have brought this composition world fame. The engagement of the composer himself for this Columbia Masterworks performance insures not only the highest authenticity in interpretation but also enjoyment of Stravinsky's virile qualities as a conductor.

Ask for Columbia Masterworks Set No. 129

STRAVINSKY: *Le Sacre du Printemps—Ballet Suite for Orchestra by Igor Stravinsky and Symphony Orchestra. In 10 Parts, $10.00 with album*

"Magic Columbia *Notes"*

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

ENTR' ACTE

TCHAIKOVSKY AND GLAZOUNOV

Tchaikovsky was fond of Glazounov and corresponded with him. He saw him in St. Petersburg the night before he was attacked with cholera. Tchaikovsky had been to the theater and talked with the actor Varlamov in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off yet! I feel I shall live a long time." He then went to a restaurant with two of his nephews. His brother Modest, entering later, found one or two other visitors with Peter, among them Glazounov. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white wine and sodawater. We went home about two A.M. Peter was perfectly well and serene."

Peter wrote* to his brother Modest, September 24, 1883: "I bought Glazounov's quartet in Kiev, and was pleasantly surprised. In spite of the imitations of Korsakov, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounov's fifteenth and seventeenth birthdays.

Tchaikovsky wrote to Glazounov from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klindworth intends to produce a Russian work at his concert in Berlin. I recommended him Rimsky-Korsakov's 'Capriccio Espagnol' and your 'Stenka Razin.'" But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

*The translations into English of these excerpts from Tchaikowsky's correspondence are by Mrs. Rosa Newmarch.

Early in 1890 Tchaikovsky was sojourning in Florence. He wrote to Glazounov: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the architectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain two months hence, and my imagination will no longer take color from its surroundings?

"But enough of this! I am working hard. Whether what I am doing is really good is a question to which only posterity can give the answer.

"I feel the greatest sympathy for your misgivings as to the failure of your 'Oriental Fantasia.'* There is nothing more painful than such doubts. But all evil has its good side. You say your friends did not approve of the work, but did not express their disapproval at the right time—at a moment when you could agree with them. It was wrong of them to oppose the enthusiasm of the author for his work before it had time to cool. But it is better that they had the courage to speak frankly, instead of giving you that meaningless,

*"Rhapsodie orientale" for Orchestra Op. 29.

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee *part of the coffee bean*

perfunctory praise some friends consider it their duty to bestow, to which we listen, and which we accept, because we are only too glad to believe. You are strong enough to guard your feelings as composer in those moments when people tell you the truth. . . . I, too, dear Alexander Constantinovich, have sometimes wished to be quite frank with you about your work. I am a great admirer of your gifts. I value the earnestness of your aims and your artistic sense of honor. And yet I often think about you. I feel that as an older friend who loves you, I ought to warn you against exclusive tendencies and a kind of one-sidedness. Yet how to tell you this I do not quite know. In many respects you are a riddle to me. You have genius, but something prevents you from broadening out and penetrating the depths. . . . In short, during the winter you may expect a letter from me, in which I will talk to you after due reflection. If I fail to say anything apposite, it will be a proof of my incapacity, not the result of any lack of affection and sympathy for you."

"Stenka Razin," Symphonic Poem for Full Orchestra, Op. 13

Alexander Glazounov

(Born at St. Petersburg (now Leningrad) on August 10, 1865; now living at Leningrad)

"Stenka Razin" was composed at St. Petersburg in 1885. Dedicated "to the memory of the great Russian talent, Alexander Porphirievitch Borodin," it is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, four kettledrums, bass drum, cymbals, tam-tam, harp, and strings. The composer conducted the symphonic poem at a concert of Russian music at the Trocadéro, Paris, on June 22, 1889—the year of a World's Exposition there. Tchaikovsky in February of that year recommended the poem to Klindworth for a concert of Russian music in Berlin. The work was first heard in Boston at a Chickering Production Concert, March 23, 1904, B. J. Lang conductor. It was played at concerts of the Boston Symphony Orchestra on January 2 and 3, 1920; November 3 and 4, 1922. The Russian Symphony Society, Modest Altschuler, conductor, performed it in New York on December 24, 1904.

At first Glazounov was given to fantastic, imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-o'-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razin" is built on three themes: the first is the melancholy song of the bargemen of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the bargemen is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is

personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

In Turgeniev's strange story, "Visions," the narrator takes one of his flights in air with the unseen companion Ellis at night over the Volga. Ellis told him to shout the old war-cry of the river pirates, "Saryn na Kitchoü." He gave the cry: there were answering shouts, there were groans and yells, lamentations, indescribable noises. At least the voice of Stenka was heard giving a horrible command. There was the knowledge of bloody deeds, and then—the vision faded.

This Razin was a Cossack, who long ago ruled the Volga, led an insurrection of the Cossacks of the Don in 1667, took Astrakan, devastated provinces; planned a march against Moscow, but was defeated by the Tsar's army and betrayed by his companions. He was broken on the wheel in the reign of the Tsar Alexis, 1672.

The score contains an argument in Russian:

"The calm expanse of the Volga. The peaceful land around has been disturbed by the dare-devil exploits of Razin and his brave fellows in skiffs. His sweetheart, a captive Persian Princess, accompanying Razin in his incursions, tells the band of a dream in which she had seen the hetman shot, the oarsmen shut up in prisons, and herself drowned in the Volga. The Tsar's soldiers surround Stenka. Realizing that the river demands a sacrifice, he throws his sweetheart overboard as the dearest of his possessions. His followers shout, glorifying Stenka, and rush upon the soldiers of the Tsar."

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES

Mr. Nathan Haskell Dole translated the folk song quoted below, and probably the argument published at the performance in Boston on March 23, 1904:

"The Volga immense and placid! For many years those along its banks had dwelt in peace when suddenly appeared the terrible hetman Stenka, who at the head of his savage band ran up and down the Volga devastating and pillaging the villages and towns along its shores. As the folk-song has it:

"Forth swiftly swam the light canoe,
The light canoe of the Atamán,
Of the Atamán, Stenka Razin.
The craft was everywhere adorned;
Seats it had for the Kazaki;
The sails were wove of silken cloth;
The sweeps were tipt with solid gold.
Amid the boat was a brocaded tent,
And in that brocaded tent there lay
Great barrels stuff with golden hoards.
On the treasure sat a beauteous maiden,
The mistress of the Atamán. . . .
A Persian princess, taken captive by Stenka Razin.

"One day she grew pensive, and addressing herself to the comrades of her master, she told them of a dream she had once dreamt:

" 'Listen to me, ye gallant braves;
When I was young, my sleep was light;
My sleep was light, but much I dreamed.
To me my dream seemed far from good:
I dreamed our chief was shot to death;
The Kázak oarsmen sat chained in prison;
And I—
I was drowned in Mother Volga.'

"The dream of the Princess came true. Stenka was surrounded by the soldiers of the Tsar. Seeing his ruin at hand, Stenka cried out:

" 'Never, during all the thirty years of my going up and down Mother Volga, have I made her a gift. To-day I shall give her what is in my eyes the most precious of earthly treasures.' Saying this, he threw the Princess into the Volga. The savage band began to sing the praise of their leader, and they all rushed upon the soldiers of the Tsar."

Mr. Montagu-Nathan finds "Stenka Razin" a "tribute to the music-historical method of nationalism." He said, writing in 1916: "At the recent production in Russia of the ballet 'Stenka Razin,' in which Glazounov's music was used, it was complained that the symphonic movement did not coincide with the dramatic action. This is not, as might have been supposed, the fault of the composer, but of the producer, the music having been written many years before the ballet was designed."

• • •

Song of the Volga Bargemen

(A theme in "Stenka Razin")

Mr. Glazounov used this song for an orchestral composition, which Rimsky-Korsakov in his Autobiography characterizes as

"magnificent." It was performed in Leningrad in the season of 1905–06. Mr. Glazounov conducted a performance of it at his concert in New York on December 3, 1929.

This song is classed among the "Vólzhskia" or "Burlátzkia," songs of the "Burláki," or pullers of barges: a traditional song of these men, who, according to Mr. Kurt Schindler (Preface to his collection of "Sixty Russian Folk-Songs"), were "the most miserable slaves of the times of Russian serfdom. The inhuman practice of using human labor to haul the freighted barges up and down the river was abandoned toward the middle of the last century. Only with the help of rhythmical songs could the laborers stand the terrific strain of their physical task, songs that accentuated and systematized rhythmically their efforts of pulling and spasms of relaxation. . . . The sentiment of aspiration which speaks in the 'Razbóinitchia' (robber-songs) sounds even stronger from the wonderful Volga Songs of the 'Burláka.' . . . These songs, which (after the abolition of this slavery) have survived and spread all over the world, appeal to the sentiment of infinite and passionate longings as do no other musical strains. In them lives what the Russians like to term 'shirókoie razdólie,' the feeling of a wide, vast expansion.

"The text of the song consists of a few exclamations ('Eh, Ughnyem'—'Pull on, pull!" and 'Ai da da, ai da'—'Hi! Ho'), together with six other words. These six words are so cryptic, so puzzling in their meaning, that the editor could never get a satisfactory translation from his many and scholarly Russian friends These words are: *Razovyóm mui beriózu, Razovyóm mui kudryavu.* The form *razovyóm* is derived from the verb *razvit,* meaning to unwind. Thus we would deduce the literal translation to be: 'Let us unwind the birch. Let us unwind the curly one!' The most plausible explanation, then, would be that the ropes at which the individual laborers pulled were fastened around the stem of a birch, and wound and unwound with each movement, successively (in his folk-poetry, the Russian peasant always likens the fluffy foliage of his beloved birch-tree to the curly locks of a maiden)."

The English version of the song, as given by Deems Taylor and Kurt Schindler, is as follows:

Portraits in COLOUR

Words are really inadequate to describe the newest, exclusive creation by Bachrach—Portraits in Colour. They must be seen to be appreciated. You are invited to inspect them at any of our studios.

Bachrach 647 Boylston St. Kenmore 4730

Photographs of Distinction Quincy Lynn Newton

"Pull, boys, pull! Pull, boys, pull!
Once again, lads, once again!
Pull the rope that rows the boat,
Winding round yon curly birch.
Aï, da da; aï, da da.
Once again, lads! Once again!
Pull, boys, pull!"

* * *

Mr. Schindler in his "Songs of the Russian People" (mixed voices), including "Ballad of the Volga," says that any Russian, questioned about the Volga Song, will at once think of "Ballad of the Volga," an early mediæval song in the days of independent nomadic tribes under their Hetmans, rather than the "Eï Uchnjem."

The "Volga Bargemen's Song" was sung in Boston on February 23, 1893, by Eugenia Lineff's Russian Choir of mixed voices. It was played here with thrilling effect at a concert of the Russian Balalaika Orchestra at the Hollis Street Theater on December 19, 1910. It was played here with scenic action at performances of the Chauve-Souris.

Composers have treated it in more or less elaborate form; as Stravinsky, whose arrangement for piccolo, flute, two oboes, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, and tam-tam, was first performed in April 1917, at the Costanzi Theatre, Rome, Ballet Russe, entertainment for the benefit of the Italian Red Cross. The score was published in 1920. The first performance in Boston was at a Young People's Concert of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on November 4, 1924. The Boston Symphony Orchestra played it at its concert on January 23, 1925, when the programme was devoted to Stravinsky and his works. (He played his concerto for piano and wind orchestra with double basses —first performance in this country.)

Charles Martin Loeffler's Sextet, A minor, for strings (Kneisel Quartet), performed in Boston, February 27, 1893; Agide Jacchia's orchestral transcription, performed in Boston at "Pop" concerts.

DULFER-ULLIAN Concerts of Chamber Music

ARY DULFER, *Violin* CYRUS ULLIAN, *Piano*

WOMEN'S REPUBLICAN CLUB

46 BEACON STREET, BOSTON

Tomorrow, January 17th, at 8.30 P.M.

Guest Artist, JEAN LEFRANC, Viola

Tickets $1.50 at Hall or mail orders and checks to Dulfer-Ullian management, 17 Exeter Street, Boston.

SYMPHONY HALL, BOSTON

YOUNG PEOPLE'S CONCERTS

THE AFTERNOONS OF

Tuesday, January 28, and Wednesday, January 29,
1930
at 4 o'clock
BY THE

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

W. H. BRENNAN, Manager G. E. JUDD, Asst. Manager

Dr. Serge Koussevitzky and Richard Burgin will conduct.
There will be brief explanatory remarks with stereoptican slides, by Alfred H. Meyer

PROGRAMME FOR BOTH CONCERTS

Rameau . . . . . Ballet Suite from "Acante et Cephisse"
(Edited by H. Kretzschmar)
I. Musette. II. Rigaudon and Minuet. III. Gavotte.

Tournier . . . . . "Fairie," for Harp and Orchestra
Harp Solo—BERNARD ZIGHERA

Prokofieff . . . . March from "The Love for Three Oranges"

Saint-Saëns . . . . . "The Animals' Carnival"

a. Cocks and Hens.
b. The Elephant. (Solo double-bass—M. Kunze.)
c. Aquarium.
d. Personages with long ears.
e. The Cuckoo in the depth of the forest.
f. Aviary. (Solo Flute) G. Laurent.
g. The Swan. (Solo Violoncello) Jean Bedetti.

Pianos, Jesús María Sanromá, Arthur Fiedler.

Wagner . . . . . The Ride of the Valkyries.

Three hundred desirable floor seats have been reserved, to be sold directly to individuals for their children. These special reserved tickets are available to Symphony Subscribers at the Symphony Hall box office at $1.00 each.

No adult will be admitted unless accompanied by one or more children. The balance of the seats will, as before, be offered the schools of Greater Boston at 35 cents each.

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

46 Temple Place
284 Boylston Street
29 State Street
1 Galen Street Watertown

Telephones
MIDdlesex 5700
BACk Bay 3900

You Can Rely on Lewandos

SANDERS THEATRE :: CAMBRIDGE

Thursday Evening, February 20, 1930

AT EIGHT

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, Conductor

Bound Volumes

OF THE

Boston Symphony Orchestra Programme

Containing
Mr. Philip Hale's analytical and descriptive notes
on all works performed during the season:

The Friday and Saturday Symphony Programmes
The Monday and Tuesday Programmes
The Young People's Concerts Programmes

"A Musical Education in One Volume"
"Boston's Remarkable Book of Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price $6.00 per volume

Address
SYMPHONY HALL
BOSTON, MASS.

SEVENTY-FIVE YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c, at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.

MUSICAL INSTRUCTION

MAY SLEEPER-RUGGLES
TEACHER OF VOICE
Singing and Speaking
Voice Development and Restoration
Residence Studio
Hampden Hall, 8 Plympton Street, Cambridge, Mass.
Tel. University 2639

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS
Steinway Hall
New York City
STUDIO
Pierce Building
Copley Square, Boston

MUSICAL INSTRUCTION

The Longy School of Music

announces a new member of its faculty

FREDERIC TILLOTSON

Teacher of the Pianoforte

Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer

The Longy School is now using exclusively the

Catalogue sent upon request **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

VOICE DEVELOPMENT

Henry Jackson Warren

BARITONE

SINGING

KENmore 3763 Studio: 138 Newbury Street, Boston

ROY R. GARDNER

TEACHER OF SINGING

77A CHARLES STREET

HOME: HAYMARKET 6634 STUDIO: HAYMARKET 1465

DOROTHY BREWSTER COMSTOCK

VIOLINIST AND TEACHER

Member of Music Faculty
The Beaver Country Day School
Chestnut Hill, Massachusetts

Address: 16 Traill Street,
Cambridge, Massachusetts
Telephone University 1997-R

FRANK ERNESTO

LA FORGE—BERÚMEN STUDIOS

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.
Ellsworth Bell, Secretary.
14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Bolttler, London	J. B. Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co., London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS

SEND FOR A FREE THEMATIC CATALOG

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT

175 DARTMOUTH STREET BOSTON

(Kenmore 8431)

ROSALIE THORNTON

PIANO STUDIOS

282 DARTMOUTH STREET - BOSTON

41 CONCORD AVENUE - CAMBRIDGE

Telephone: COMMONWEALTH 4994

JOHN LANE

TEACHER OF SINGING

STEINERT HALL

162 BOYLSTON STREET . . BOSTON

Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK

Opposite Public Library Tel. Penn. 4792

If no answer ring Susquehanna 4500.

MARGARET ANDERTON

Artist-pupil Leschetizky, Joseffy, R.A.M. London

Lecturer Piano-playing University Extension, Boston

NEW YORK BOSTON (Thursdays only)

902 Steinway Hall 26 Steinert Hall

Two-Piano Sight-reading Classes

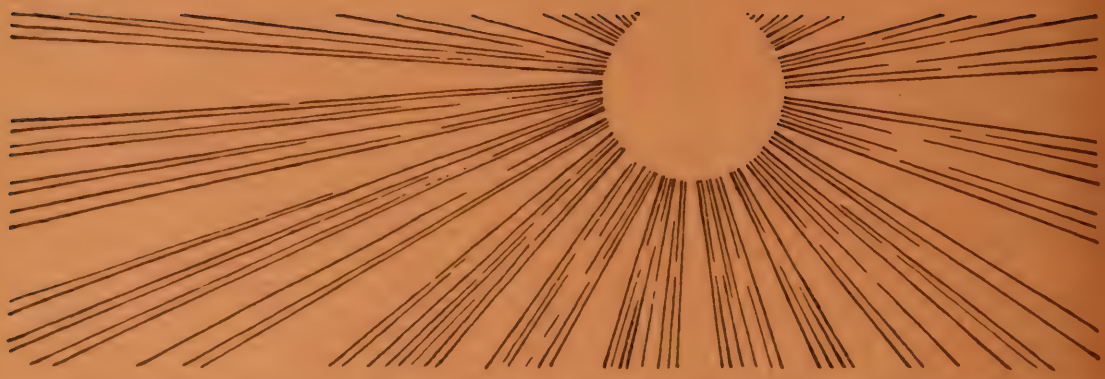
Coaching Lessons to Pianists and Teachers

Miss LILA M. HOLMES

TEACHER OF PIANO

25 WESTBOURNE TERRACE, BROOKLINE

Studios { 64 Commonwealth Ave., Tel. Aspinwall 8584
Milton Academy, Milton



"WHO·SHOOTES·AT·THE·MIDDAY·SUNNE..."

Who shootes at the midday Sunne, though he be sure he shall never hit the marke, yet as sure he is he shall shoot higher than who ayms but at a bush. SIR PHILIP SIDNEY

EVER alluring, forever unattainable, gleams Perfection—that bright impossibility. Yet, since the world began, there have been men who set Perfection as their mark and strove ceaselessly toward it. "The midday Sunne"—no less!—their target.

Only from such endeavor can high attainment come. From such endeavor has come that great achievement in the realm of music—the creation of the Mason & Hamlin Piano.

Here is an instrument which carries the art of instrument making to heights not reached before. How far, only the cultured ear can fully comprehend.

Few persons are privileged to possess the Mason & Hamlin Piano, for few of these glorious instruments are produced. Upon their making, unmeasured time and unstinted labor are lavished. The Mason & Hamlin is longer in the making than any other piano in the world. It is costlier than any other piano. But then—it is a masterpiece.

Mason & Hamlin

MADE IN BOSTON

$1650 *to* $3000 *Period Models to* $22,500

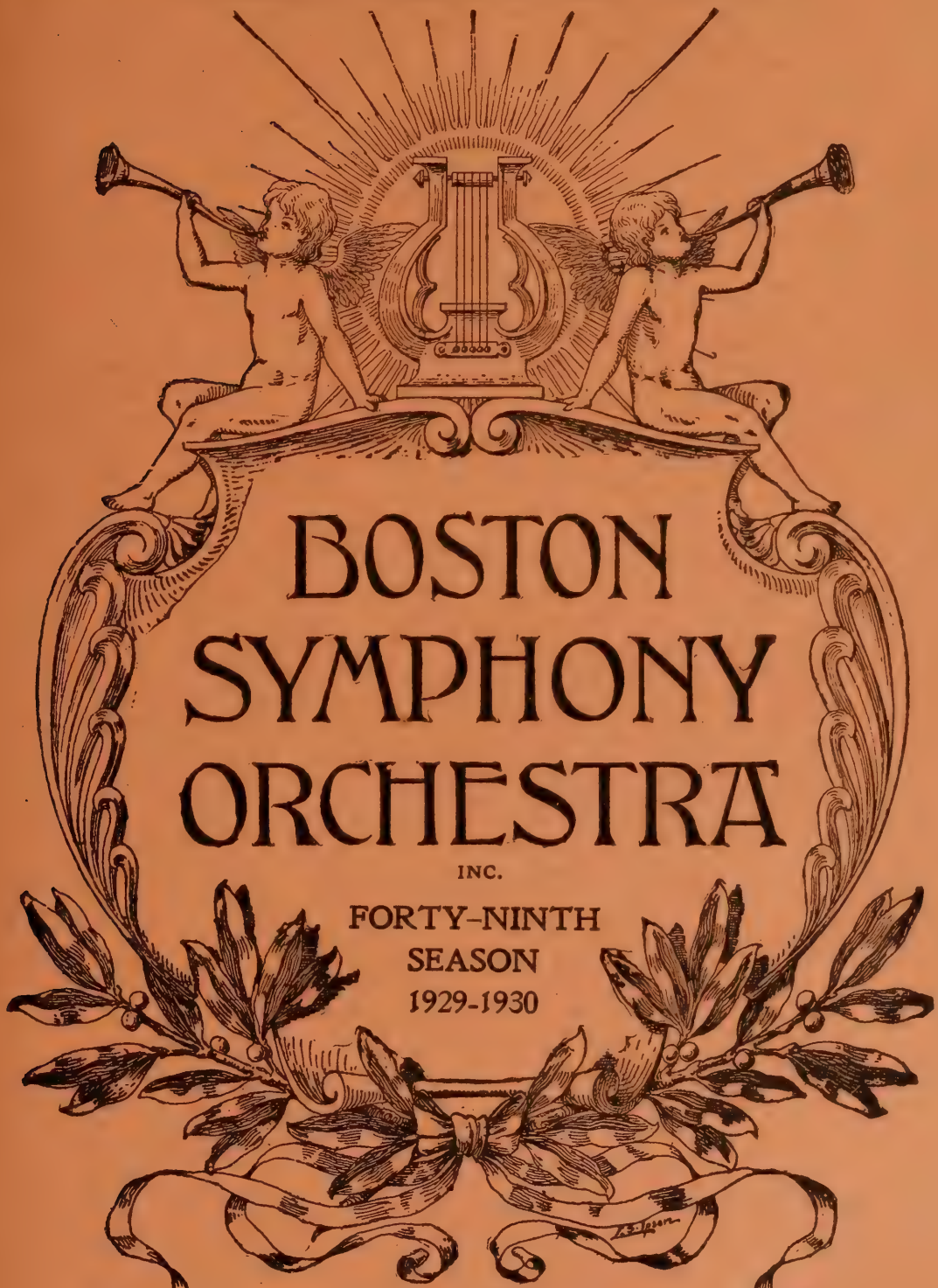
An initial payment of 10% will place a Mason & Hamlin in your home. Salons in principal cities

AMPICO HALL, 395 BOYLSTON STREET

SANDERS THEATRE . . . CAMBRIDGE

HARVARD UNIVERSITY

Thursday Evening, February 20, at 8.00



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON

1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

SANDERS THEATRE . . CAMBRIDGE

HARVARD UNIVERSITY

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

FIFTH CONCERT

SEASON 1929–1930

THURSDAY EVENING, FEBRUARY 20, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

For so fine a piano the cost is surprisingly small

THE MAKING of a fine piano, as of any other fine thing, involves certain fixed costs. If these costs are reduced beyond a certain point, the product ceases to be fine. . . . Yet more than 70 years' experience in the manufacture of the best pianos has taught Steinway & Sons how to reduce these costs to the safest possible minimum. To them is added a modest profit, and the result is the market price—so moderate that it is a pleasant surprise to those who are already familiar with the incomparable tone and durability of Steinway pianos. There are many styles and prices. Make your visit to the nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1550 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Lace Inserts, Pert Bows and Moulded Draping Reveal the Couturier Touch in Hats

A stylist has said, "As long as there are smart women, just so long will turbans be worn." Nothing could be more correct. The turban is smart, particularly when its lines suggest a beret, as in the hat sketched. It is after Agnes, in a novel tricot braid.

The new crin lace is used as a crown insert on baku hats. Its exquisite pattern makes it a favorite for wear with lace trimmed dresses. The chic bows at each end of the insertion are another new fashion note.

$10.00 to $25.00

FRENCH SALON—SECOND FLOOR

Chandler & Co.

ESTABLISHED OVER A CENTURY — TREMONT AT WEST ST

SANDERS THEATRE . . . . CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTH CONCERT

THURSDAY EVENING, FEBRUARY 20

AT 8.00

PROGRAMME

Mozart . . . . . "Eine Kleine Nachtmusik" (K. No. 525)

I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.

Honegger . . Concerto for Violoncello and Orchestra

Ravel . . . . . Bolero

Dvořák . . . . . Symphony No. 5 in E minor "From the New World," Op. 95

I. Adagio; Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con fuoco.

SOLOIST

MAURICE MARÉCHAL

There will be an intermission of ten minutes before the symphony

The RAYMOND-WHITCOMB SPRING CRUISE *to the* MEDITERRANEAN *includes a trip inland to Carcassonne, best preserved and most romantic of all walled towns.*

The Mediterranean in Spring

EXPERIENCED travelers who know the Mediterranean come in Spring—when the skies are bright and the sun is warm and the fascinating cities on the African and European shores are at their best.

Every year there is a RAYMOND-WHITCOMB MEDITERRANEAN CRUISE in the Spring. It is always popular among discerning travelers . . . for some as a complete cruise, for others as an entertaining voyage to Europe. This year it visits the *Riviera, Naples* and *Venice;* it has a day at *Algiers* and another at *Tunis.* There are inland trips to gay *Seville* and romantic *Carcassonne;* and calls at quaint *Cattaro* and historic *Ragusa* on the rugged Dalmatian Coast. Three of the famous Mediterranean islands are on the route—*Sicily* (where there will be visits to *Palermo* and *Monreale, Messina* and *Taormina*); *Malta,* with the ancient walled city of *Valetta;* and *Majorca* with sunny *Palma.*

Sailing April 8, on the S. S. "Carinthia." Rates, $725 and up, including return passage any time this year.

Six weeks from New York to New York. Three weeks from New York to Naples, arriving there for the lovely Italian Spring. Four weeks from New York to Venice, which is a very convenient starting point for Oberammergau and the famous Passion Play.

Send for the booklet—"MEDITERRANEAN SPRING CRUISE"

RAYMOND & WHITCOMB COMPANY

165 Tremont Street, Telephone Hancock 7820 122 Newbury Street, Telephone Kenmore 2870

BOSTON, MASSACHUSETTS

Also at The First National Bank of Boston, 67 Milk Street, Telephone Liberty 4900

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) . . . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

"Serenade" and "aubade" are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of someone toward daybreak, *quod sub alban;* yet the aubade is often called serenade, even when the concert is in the morning: witness the morning "serenade" in Rossini's "Barber of Seville." Dur-

MUSIC

Founded 1783
Established 1835

nothing but Music and Instruments

OLIVER DITSON CO.
179 TREMONT ST.

P

ing the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany. They were composed of vocal music or instrumental; sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence, "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urban, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets.*

In the eighteenth century* nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park. In cities, as Vienna, there was much music in the streets, music of

*Even in the sixteenth century, princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women. What was the composition of this orchestra? Were wind instruments included? Lord Julian, at the Court of Urbino, would have a woman use only instruments of music that were suitable to her: "Imagin with your selfe what an unsightly matter it were to see a woman play upon a tabour or drumm, or blowe in a flute or trompet, or anye like instrumente: and this bicause the boisterousnesse of them doeth both cover and take away that sweete mildenes which setteth so forth everie deede that a woman doeth."—Sir Thomas Hoby's translation of Castiglione's "Il Libro del Cortigiano."

In tune with
the smartest
occasions

White Rock
The leading mineral water

ALBENIZ

Pioneer of Modern Spanish Music, is now first represented in

COLUMBIA MASTERWORKS

His great IBERIA Suite sounded a new note in interpretation of the heart of Spain. Its four best numbers, transcribed by Enrique Fernandez Arbos and played by the Madrid Symphony Orchestra under Arbos' direction, are now being issued in

COLUMBIA MASTERWORKS SET No. 130

Albeniz; Iberia; Evacacion; El Puerto; El Corpus en Sevilla; Triana
By Enrique Fernandez Arbos and Madrid Symphony Orchestra
In Six Parts, on Three 12-inch Records
$6.00 with album

CESAR FRANCK

Quartet in D Major

This great quartet, perhaps the most lovely of all in the whole realm of chamber music, and the only work in this form written by Franck, is superbly performed and recorded by the London String Quartet. The recording, of outstanding merit in every detail, is issued as

COLUMBIA MASTERWORKS SET No. 128

Cesar Franck: Quartet in D Major
By London String Quartet
In Twelve Parts, on Six 12-inch Records
$12.00 with album

Puccini's Most Popular Opera
MADAM BUTTERFLY

Recorded by Columbia in 28 Parts, two Albums. Sung in Italian.

Ask for Columbia Operatic Series
No. 4

"Magic Columbia Notes"

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS
REG. U.S. PAT. OFF.

Viva-tonal Recording—The Records without Scratch

*Reg. U. S. Pat. Off.

a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione,* or cassation, from the Latin *cassatio.* This species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Minuettos.* The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

The Serenade, Notturno, Cassation, and Divertimento differed from the older Suite in that all the movements were not in the same key, and the older dance forms—gavotte, sarabande, passacaglia, courante, bourrée, gigue, etc.—seldom appeared in them. "It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length of some Serenades be accounted for. We find no instance of concert compositions of such length in other forms in Mozart's and Haydn's day."

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse.* . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. Volkmann planned his three serenades for concert-hall use. Brahms applied the term "serenade" to his

SYMPHONY HALL

SUNDAY AFTERNOON CONCERTS
THE WORLD'S GREATEST ARTISTS

Sunday FEB. 23 at 3.30	LOUISE HOMER WITH HER DAUGHTER AND LUELLA MELIUS Soprano
Sunday MAR. 2 at 3.30	RICHARD CROOKS Tenor
Sunday MAR. 9 at 3.30	VLADIMIR HOROWITZ Piano
Sunday MAR. 16 at 3.30	ALBERT SPALDING

Op. 11 and Op. 16, which were published in 1860, but Hans Volkman in his biography of Robert Volkmann (Leipsic, 1903) says that the latter did not know these works of Brahms when he composed his own serenades. Those of Brahms are more in the symphonic manner; while the purpose of Volkmann was perhaps to write music that would satisfy the dictum of the talker reported by Athenæus: "Music softens moroseness of temper; first dissipates sadness, and produces affability and a sort of gentlemen-like joy." Yet Volkmann's third Serenade begins in doleful dumps.

CONCERTO FOR VIOLONCELLO AND ORCHESTRA . . ARTHUR HONEGGER

(Born at Havre, France, on March 10, 1892; living at Paris)

This concerto is in manuscript. Honegger wrote a sonata for violoncello and piano in 1920.

Mr. Honegger supplies the following note:

"This concerto was composed for Maurice Maréchal in 1928 and 1929 at Paris. The three movements, which are enchained without interruption, are in the classic form, as in my concertino for the piano. The first movement is composed of two very distinct elements: a placid theme and a rythmic theme. The second movement is a song in imitation of a North American Indian Chant. The gay and rhythmed Finale brings in little by little a second sentimental theme, which, always desirous of introducing itself, is finally repulsed."

ENTR' ACTE

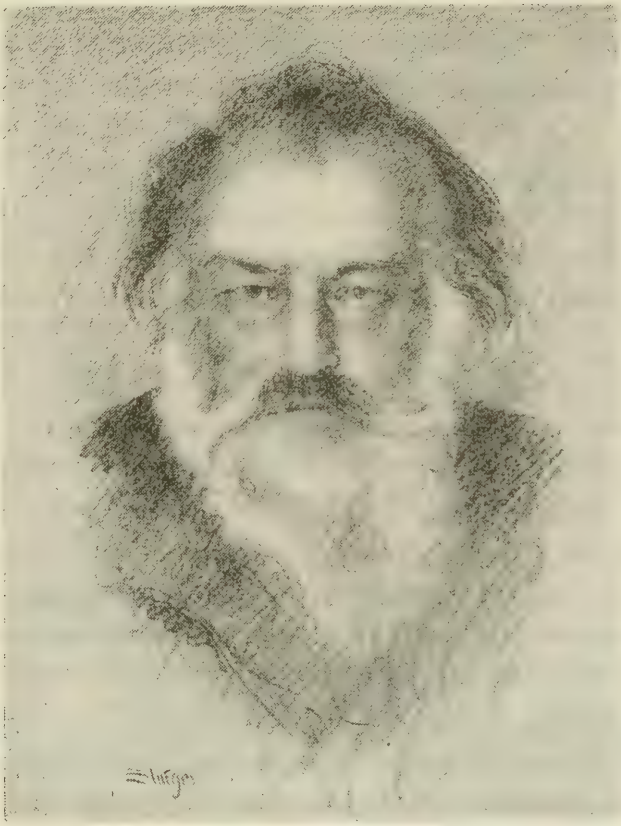
GLIÈRE'S SOVIET BALLET

The *Daily Telegraph* (London) of June 24, 1928, published the following letter from an unnamed correspondent:

"The first ballet based on the artistic and cultural ideals of the Soviet has recently been produced at the State Opera House in Moscow. While production, scenic design, music and dancing all closely adhere to the old tradition—the ballet is probably the most conservative institution in Soviet Russia—the attempt has been made to frame a story on political and propaganda lines. 'The Red Poppy' pictures Russian hopes of a Communist Revolution in China; the contending interests symbolized in the persons of a beautiful Chinese dancer, the hero a noble and extremely dull young Soviet mercantile

SYMPHONY HALL, Boston March 21, 22, 23, 24, 25, 26

BRAHMS FESTIVAL



BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY
Conductor

Assisted by the

HARVARD and RADCLIFFE CHORUSES

Dr. ARCHIBALD T. DAVISON and G. WALLACE WOODWORTH,
Conductors

ARTUR SCHNABEL
Piano

JEANNETTE VREELAND
Soprano

MARGARET MATZENAUER
Mezzo-Soprano

FRAZER GANGE
Baritone

BURGIN STRING QUARTET

Season Tickets, $8, $10, $12, at Box Office

marine officer, the villain his British colleague, resplendent in white ducks and profuse gold braid, with the symbolical British pipe firmly clasped between his protuberant teeth.

"The first tableau, the only one even mildly showing a striving for novel scenic design, shows a gang of coolies unloading merchandise from a Soviet ship. A stumbling coolie is mercilessly whipped by the Chinese overseer, whilst the Briton calmly refrains from interference. The Soviet officer intervenes to protect the revolting coolies and orders his sailors to fraternize with them and to assist them. At a tea-house by the wharf rich and elderly English and American capitalists dally with pretty ladies. The Chinese dancer, enamoured of the upright Russian, makes advances to him. But, refusing the tender embrace desired by the Englishman, he offers her the hand of comradeship, which she wonderingly learns to shake.

"In a scene of great magnificence 'English officers' and feminine members of the ballet dance the fox-trot and Charleston (elsewhere discouraged in Russia) to jazz music. A plot is hatched to kill the Russian. The Englishman invites him to the party, at which the Chinese dancer is ordered to offer him a poisoned cup. As he is about to drink (in the presence of the villainous and delighted Briton) she dashes it from his lips. Wherefore she is promptly shot by one of her Europeanized and corrupt compatriots, aided by some ugly-looking thugs. The final scene, her death-bed, is the apotheosis of stricken China, when, under the illuminated blood-red Soviet emblem appearing in the darkened sky, the naval hero hands her the red poppy, symbol of China's revolutionary future. Small coolie children gather round her bier, strewing it with poppy petals and hoisting over it the Red Flag.

"The story is as simple and straightforward as that of 'Red Riding Hood.' The mounting is of an order of magnificence in certain scenes exceeding the resplendencies of Drury Lane. Costumes, hangings, and tapestries have been partly lent by the Museum of Oriental Art, partly copied from its treasures. The music blends the lusciousness and even some of the leitmotifs of 'Madama Butterfly' with the strong rhythms of Richard Strauss and the syncopations of a Gershwin. Its intrinsic value is not great. The dancing, particularly the work of half-a-dozen leading male performers, is superb. Certain *pas seuls* performed by male soloists in the first scene attain the perfection of traditional ballet technique, as we know it. Among the large crowd of performers are groups of children, some not more than seven or eight years old, training at the State Ballet School, attached to the Opera House.

"The ingenuousness of idea, sumptuousness of staging and lack

of original intellectual production are typical of modern Russian art, with the exception of that invented by Meyerbold. One is far from convinced that political propaganda will lend itself successfully to the creation of theatrical works of lasting value."

BOLERO . . . . . JOSEPH MAURICE RAVEL

(Born at Ciboure (Basses-Pyrénées) France, on March 7, 1875; living at Montfort-l'Amaury and Paris)

This Bolero, dedicated to Ida Rubinstein, was brought out by her and danced by her at Paris in November, 1928. Alexandre Benoist designed the settings and the costume to represent a scene that Goya might have painted: a Spanish inn, with the dancer on a trestle table, men surrounding it. At first calm, the actors on the Parisian stage were little by little excited to frenzy as the dancer became more and more animated. Knives were drawn—the woman was tossed from arms to arms, until her partner intervened; they danced until quiet was restored. So was the scene described by French and English reporters.

The first performance in the United States of this Bolero as a concert piece was by the Philharmonic Society of New York, Mr. Toscanini conductor, on November 14, 1929. The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on December 6, 1929.

Tempo di ballo, moderato assai, 3-4. A drum gives the dance rhythm, which is maintained throughout; a flute announces the theme, which is taken up by wind instruments in turn; then by groups of instruments. There is a crescendo for about twenty minutes, until there is an explosive modulation—brass and percussion instruments swell the din until at last there is what has been described as a "tornado of sound."

M. Prunières called attention to the fact that Ravel was not the first to repeat a simple, common theme until by the monotony of tune and rhythm the hearer was excited (as are Oriental hearers by the same method). Padilla, the composer of "Valencia," had worked this obsession by the repetition of a tune for at least twenty times.

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee part of the coffee bean

Ravel's Bolero calls for these instruments: piccolo, two flutes, two oboes, oboe d'amour, English horn, two clarinets, one E-flat clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, three saxophones, kettledrums, side drums, cymbals, tam-tam, celesta, harp, and the usual strings.

* * *

The Bolero is not a very ancient dance of Spain. It is said that Don Sebastian Terezo, an accomplished and celebrated dancer of his time, invented it about 1780. It is a modest, noble dance, much more decent than the fandango, but, like that dance, it is performed by two persons. By its beauty, the significance of its movements, and its compelling effect on eyes and ears, it is incomparable. While its rhythm is strongly marked, it has a lyrical character. In tempo and in its measures, it resembles the minuet—according to Albert Czerwinski, a dancing teacher at Danzig—but it impresses by rhythmic accentuation rather than by melodic variety. There are sections of the dance. First comes the *paseo* or promenade, like a prelude or an introduction. Then follow the *traversia* for the changing of places; the *differencia* for changing a second time; the *finale* to regain the first places; the *bien parado*, steps and graceful attitudes performed by the dancing couple facing another couple that is not dancing. Is not Desrat mistaken in saying that the Bolero is in two-time? The music of all the Boleros we have seen is in 3-4 or 3-8, but Blasis also says that the Bolero is usually in duple time. The step is at first low and gliding, but always well marked.

On the stage this dance is performed by several couples. One of the most graceful attitudes is the *dar la vuelta*, in which the dancers are face to face after a half-turn. The woman's part in the dance is much more expressive, more passionate than that of the man.

The name "Bolero" or "Volero" is supposed by some to come from *volar*, to fly, "because a Manchega expert had danced the Seguidillas so wonderfully and lightly that he seemed to fly." Is the Bolero the outcome of the Seguidillas? When the Bolero or Fandango is danced as a ballet by eight persons, it is usually called the Seguidillas.

* * *

When Ravel's Bolero was first performed, people surrounded the table on which Mlle. Rubinstein danced. Havelock Ellis, in "The Soul of Spain," states that a characteristic of Spanish dancing, and especially of the most typical type, called flamenco, lies in its accompaniments, and particularly in the fact that under proper conditions all the spectators are themselves performers. "In flamenco dancing, among an audience of the people, everyone takes a part, by rhythmic clapping and stamping, and by the occasional prolonged 'oles' and other cries by which the dancer is encouraged or applauded. Thus the dance is not a spectacle for the amusement of a languid and passive public, as with us. It is rather the visible embodiment of an emotion in which every spectator himself takes an active and helpful part; it is, as it were, a vision evoked by the spectators themselves and upborne on the continuous waves of rhythmical sound which they generate. Thus it is that, at the end of a dance, an absolute silence often falls, with no sound of applause: the relation of performer and public has ceased to exist. So personal is this dancing that it may be said that an intimate

association with the spectators is required for its full manifestation. The finest Spanish Dancing is at once killed or degraded by the presence of an indifferent or unsympathetic public, and that is probably why it cannot be transplanted, but remains local."

There is a vivid description of dancing in and out of Spanish theatres in Richard Ford's "Gatherings from Spain."* He speaks of the contagious excitement which seizes the spectators, who, like Orientals, beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. "Dancing among Spanish ladies of a high order was introduced with the Bourbons, but the lower classes adhered to the primitive steps and tunes of their Oriental forefathers. In the theater the sound of the castanet awakens the most listless. The sharp, spirit-stirring click is heard behind the scenes—the effect is instantaneous—it creates life under the ribs of death—it silences the tongues of countless women—*on n'écoute que le ballet.* The curtain draws up; the bounding pair dart forward from the opposite sides like two separated lovers, who, after long search, have found each other again, nor do they seem to think of the public, but only of each other; the glitter of the gossamer costume of the Majo and Maja seems invented for this Dance—the sparkle of the gold lace and silver filigree adds to the lightness of their motions; the transparent, form-designing *saya* of the lady heightens the charms of a faultless symmetry which it fain would conceal; no cruel stays fetter her serpentine flexibility. They pause—bend forward an instant—prove their supple limbs† and arms; the band strikes up, they turn fondly towards each other, and start into life. . . . The accompaniment of the castanet gives employment to their upraised arms. *'C'est,'* say the French, *'le pantomime d'amour.'* The enamored youth persecutes the coy, coquettish maiden; who shall describe the advances—her timid retreat; his eager pursuit, like Apollo chasing Daphne? Now they gaze on each other; now all is life, love, and action; now there is a pause. They stop motionless at a moment, and grow into the earth. It carries all before it. There is a

*"Gatherings from Spain" was published in 1846.—P. H.

†Yet the English have laughed at the Americans for certain prudish euphemisms.—P. H.

. COLOR .

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make

Uniforms

For Sale At

LEADING DEPARTMENT STORES

truth which overpowers the fastidious judgment. Away, then, with the studied grace of the French danseuse, beautiful but artificial, cold and selfish as is the flicker of her love, compared to the real impassioned abandon of the daughters of the South. There is nothing indecent in this dance; no one is tired or the worse for it; indeed, its only fault is its being too short, for, as Molière says, '*Un ballet ne saurait être trop long, pourvu que la morale soit bonne, et la mêtaphysique bien entendue.*' Notwithstanding this most profound remark, the Toledan clergy, out of mere jealousy, wished to put the Bolero down, on the pretense of immorality. The dancers were allowed in evidence to give a view to the court; when they began, the bench and bar showed symptoms of recklessness, and, at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering. Verdict, for the defendant with costs."

In 1882, Emmanuel Chabrier journeyed in Spain. The result was his superb orchestral rhapsody "España." He wrote to his publisher Costellat letters descriptive of the dances he saw in the Andalusian *bailes*, where the "upper classes" were not to be seen. These letters about the authentic Spanish dances were published in the Music Review S. I. M. (January 15, February 15, 1909). Extracts from them are given in Georges Servières' life of Chabrier: "Two guitarists, solemn, cigarette between the lips, continue to scratch no matter what, in three time. (Only the tango is in duple time.) The cries of the woman excite the dancer, who becomes literally mad of her body" (these dancers were gypsies in Seville). Chabrier spoke of the spectators clapping their hands in 3-4 *à contretemps*, while the guitar followed peacefully its own rhythm. "As others beat time *forte* with each measure, each one beating a little at will, there was a most curious amalgamation of rhythms."

Then there are Théophile Gautier's descriptions of Spanish dancers; and in the five volumes of his theatrical criticisms, eloquent studies of Spanish dancers and others dancing Spanish dances in Paris opera houses and theatres. Havelock Ellis's chapter is the more analytical study. He refers to the "Escenas Andaluzas" (1847) of Estebanez Calderon, and for "the deeper significance of Spanish dancing" to the psychological analysis given by Salillas in "Hampa" (1898).

SYMPHONY IN E MINOR, NO. 5, "FROM THE NEW WORLD" ("Z NOVECHO SVETA"), OP. 95 . . . . . ANTON DVOŘÁK

(Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904)

Dvořák in 1892–93 was living in New York as the Director of the National Conservatory of Music. He made many sketches for this symphony. In the first of the three books used for this purpose, he noted "Morning, December 19, 1892." Fuller sketches began January 10, 1893. The slow movement was then entitled "Legenda." The Scherzo was completed January 31; the Finale, May 25, 1893. A large part of the instrumentation was done at Spillville, Iowa, where many Bohemians dwelt.

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. Anton Seidl conducted. Dvořák was present. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Paur conductor, on December 30 of the same year.

When this symphony was played at Berlin in 1900, Dvořák wrote to Oskar Nedbal, who conducted it: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

The symphony aroused a controversy, in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be good to recall the circumstances of the symphony's origin. In the feverish days of the discussion excited by the first performance of this symphony, it was stated that Mr. Krehbiel and others called the attention of Dvořák, who was then living in New York, to Negro melodies and rhythms; that the Bohemian composer then wept with joy and rushed after music paper; that he journeyed to a Western town inhabited chiefly by Bohemians, a town in Iowa, where he could find the stimulating atmosphere to write masterpieces of a truly American nature. Some may also remember that soon after the first performances of the symphony there was a distressing rumor that portions of it had been composed long before

When all the world is Young

A Debutante portrait by Bachrach is the hallmark of a successful debut upon the wondrous stage of life.

Bachrach

Photographs of Distinction

647 Boylston Street

Kenmore 4730

Newton Quincy Lynn

Dvořák came to New York; long before his eyes were dimmed and his knees turned to water by hearing Negro tunes.

As the late Henry Edward Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words*:

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the Negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at that time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes Much of the American criticism, in particular, was based on the notion that, by American music, Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time Negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the Negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the Negroes are musical by nature. Being musical, and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case, they were worthy of his attention.

*From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).

ANITA DAVIS-CHASE announces

JORDAN HALL

NIKOLAI **Saturday Afternoon, March 1, at 3**

ORLOFF

Russian Pianist

Mr. Orloff's programme will include Sonata in E-flat major, *BEETHOVEN;* Papillons, *SCHUMANN;* Two Etudes, *SCRIABINE;* and pieces by *CHOPIN* and *DEBUSSY.*

Tributes from the Press, February, 1930

"GREAT PIANISTS are few and far between but JORDAN HALL OFFERED ONE YESTERDAY in the person of NIKOLAI ORLOFF."
—WARREN STOREY SMITH, *Boston Post*

"AN UNCOMMONLY ABLE, INTERESTING, POISED PIANIST with a dependable and increasing audience. IT FLOCKED to JORDAN HALL LAST SATURDAY to hear him."
—H. T. PARKER, *Boston Transcript.*

"HE IS A STAR OF THE KEYBOARD."
—W. J. HENDERSON, *N. Y. Sun*

"Orloff won from A LARGE AND EXCITED AUDIENCE one of the most heartfelt responses of the season."
—RICHARD STOKES, *N. Y. Evening World*

Mr. Orloff uses the Mason & Hamlin Piano

Saturday Afternoon, March 8, at 3

The Only Boston Appearance of

Mrs. PATRICK CAMPBELL

Distinguished English Actress

In Scenes from Her Greatest Successes, Supplemented by An Informal Talk on "Beautiful Speech and the Art of Acting"

Mrs. Campbell will present excerpts from
"The Second Mrs. Tanqueray" "Pelleas and Melisande"
"Pygmalion" "Ophelia" and other plays

Benefit of the South End Music School

Tuesday Evening, March 11, at 8.15

APOLLO CLUB

Seventy-five Trained Male Voices

THOMPSON, STONE, Conductor

Tickets for above attractions on sale at Jordan Hall Box Office 10 days in advance

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

46 Temple Place
284 Boylston Street
29 State Street
1 Galen Street Watertown

Telephones
MIDdlesex 5700
BACk Bay 3900

You Can Rely on Lewandos

SANDERS THEATRE :: CAMBRIDGE

Thursday Evening, March 13, 1930

AT EIGHT

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, Conductor

SYMPHONY HALL

Tuesday evening, February Twenty-fifth, at eight-fifteen

ARTHUR C. PILLSBURY

MIRACLES IN NATURE

Growth of flowers in beautifully colored motion pictures

Tickets $2.50, $2.00, $1.50, $1.00, now at Box Office

The photographic mechanism used to produce these unusual motion pictures was invented by Mr. Pillsbury. In this work he has also used X-Ray for the first time in the production of motion pictures. It has been truly said that Mr. Pillsbury's lecture on "Miracles in Nature" is one of the rarely unusual programs which all who attend are sincerely glad to have seen and heard.

BENEFIT OF NORFOLK HOUSE CENTRE

APPLICATIONS FOR ADVERTISING SPACE IN THIS PROGRAMME SHOULD BE MADE TO L. S. B. JEFFERDS, ADVERTISING MANAGER, SYMPHONY HALL, BOSTON, MASS.

MUSICAL INSTRUCTION

103 Hemenway St. — **Longy School of Music** — KENmore 1328

Beginning Friday, February 14, at 7 o'clock

A CHAMBER MUSIC COURSE TO BE GIVEN BY Yves Chardon

'Cellist and Organizer of the Chardon String Quartet
Member of the Boston Symphony Orchestra

MAY SLEEPER-RUGGLES
TEACHER OF VOICE
Singing and Speaking
Voice Development and Restoration
Residence Studio
Hampden Hall, 8 Plympton Street, Cambridge, Mass.
Tel. University 2639

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS — Steinway Hall, New York City
STUDIO — Pierce Building, Copley Square, Boston

MUSICAL INSTRUCTION

VOICE DEVELOPMENT — SINGING

Henry Jackson Warren
BARITONE

KENmore 3763 — Studio: 138 Newbury Street, Boston

ROY R. GARDNER
TEACHER OF SINGING

77A CHARLES STREET

HOME: HAYMARKET 6634 — STUDIO: HAYMARKET 1465

DOROTHY BREWSTER COMSTOCK
VIOLINIST AND TEACHER

Member of Music Faculty
The Beaver Country Day School
Chestnut Hill, Massachusetts

Address: 16 Traill Street,
Cambridge, Massachusetts
Telephone University 1997-R

FRANK — ERNESTO

LA FORGE—BERÚMEN STUDIOS
VOICE — PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero, Messrs Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.
Ellsworth Bell, Secretary
14 West 68th Street, New York N Y — Telephone Trafalgar 8993

EDWARD SCHUBERTH & COMPANY
Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig — Gould & Bolttler, London — J. B. Cramer & Co., London
Cotta Edition, Stuttgart — Forsyth Bros., Ltd., London — Cary & Co., London
Practical Pianoforte School — Beal, Stuttard & Co., London — F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York — Joseph Williams, Ltd., London — Bach Boekelmar Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

HARRIS S. SHAW
PIANO, ORGAN, COACHING

Studio: TRINITY COURT
175 DARTMOUTH STREET — BOSTON
(Kenmore 8431)

ROSALIE THORNTON
PIANO STUDIOS

282 DARTMOUTH STREET - BOSTON
41 CONCORD AVENUE - CAMBRIDGE
Telephone: COMMONWEALTH 4994

JOHN LANE
TEACHER OF SINGING

STEINERT HALL
162 BOYLSTON STREET - BOSTON
Telephone Hubbard 6677

THEO. VAN YORX TENOR
Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library — Tel. Penn. 4792
If no answer ring Susquehanna 4500

MARGARET ANDERTON
Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston

NEW YORK — 902 Steinway Hall
BOSTON (Thursdays only) — 26 Steinert Hall
Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

Miss LILA M. HOLMES
TEACHER OF PIANO

25 WESTBOURNE TERRACE, BROOKLINE

Studios { 64 Commonwealth Ave., Tel. Aspinwall 8584
{ Milton Academy, Milton

ELISE REIMER-KELLY
Tone Builder

Professionals a Specialty

Tel. Circle 5149 mornings
806 Steinway Hall - New York

ADOLPH B. DAVID
PIANO TUNER

68 Cheney St. — ROXBURY, MASS.
Tel: Malden, 3558 or Garrison 5545

Your Will Should Be Kept Up-To-Date

IT is of the utmost importance that your will should be reviewed from time to time as family and property conditions change.

Your present investment structure may make advisable the reconsideration of the selection of your executor and trustee.

What more important thing can you do today than to call upon your lawyer and with the benefit of his advice revise your will to the end that it will adequately meet all the changed conditions for which you should provide?

We suggest that in making this revision of your will you consider the advantages of naming the Lee, Higginson Trust Company your executor and trustee.

An up-to-date executor is just as important as an up-to-date will.

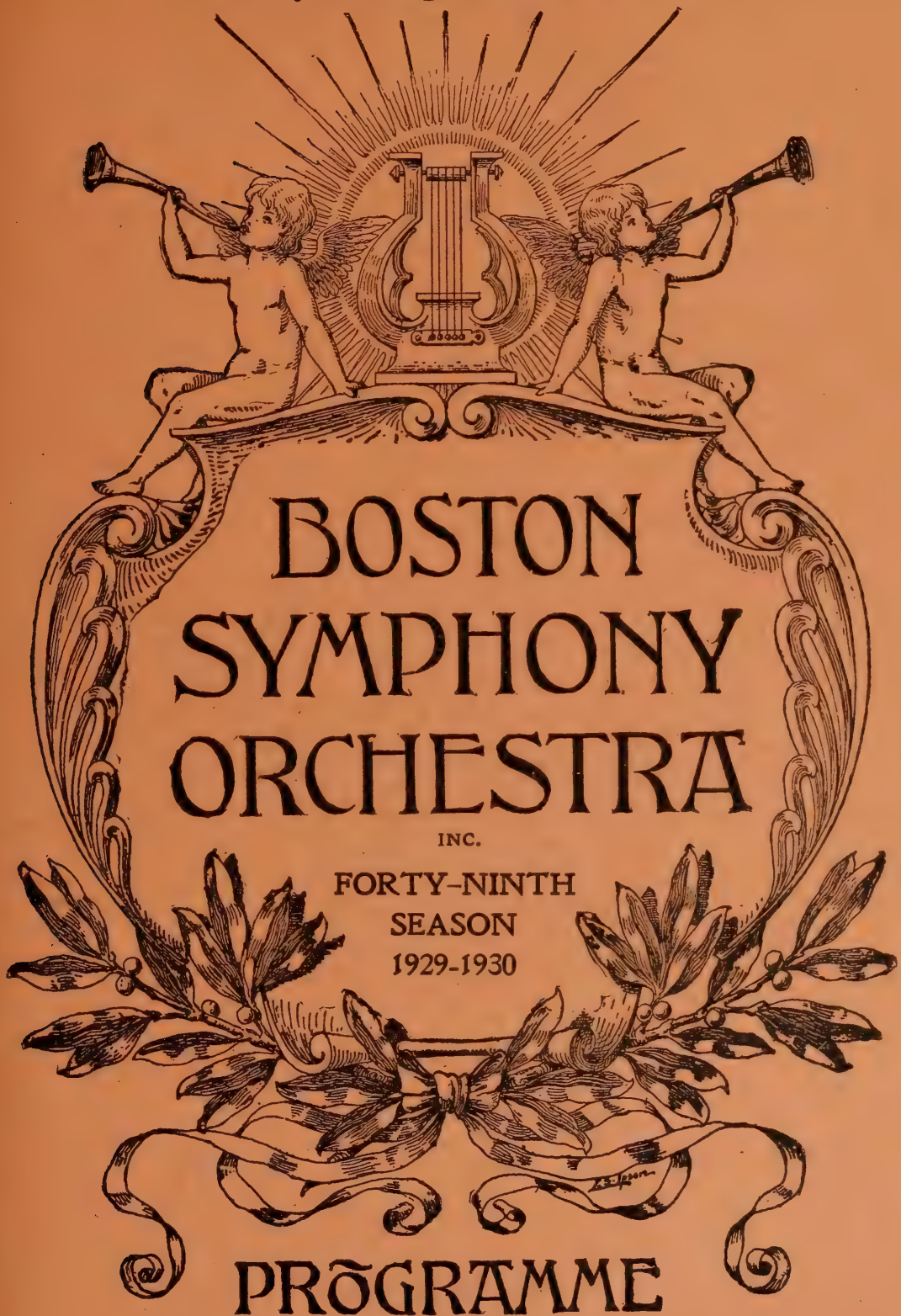
LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

SANDERS THEATRE . . . CAMBRIDGE

HARVARD UNIVERSITY

Thursday Evening, March 13, at 8.00



The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

SANDERS THEATRE . . CAMBRIDGE

HARVARD UNIVERSITY

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

SIXTH CONCERT

SEASON 1929–1930

THURSDAY EVENING, MARCH 13, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

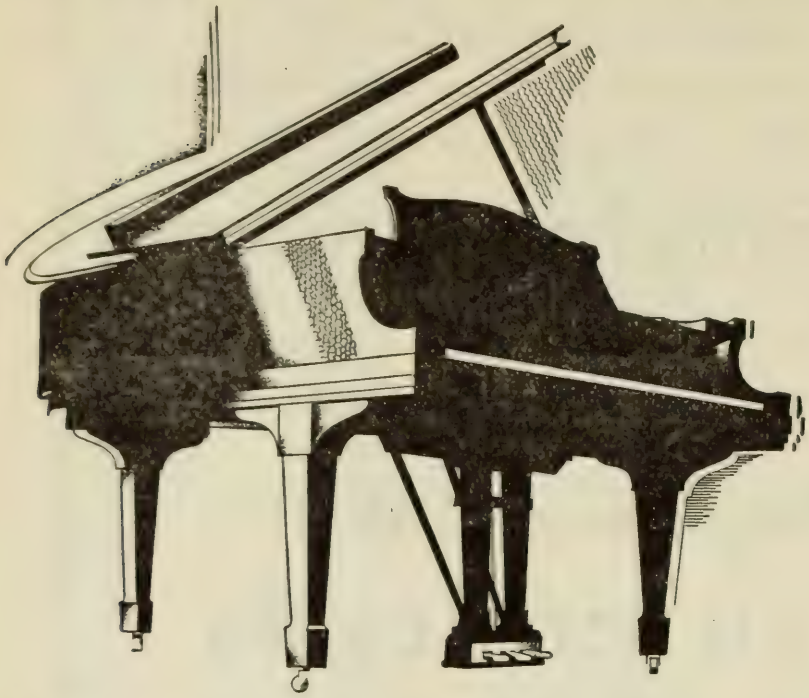
FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

TRUE THRIFT

is built on value—not on price



A STEINWAY naturally costs more than an ordinary piano, because it is a more-than-ordinary instrument. Its price exceeds those of other makes, yet in point of long life, prestige, and beauty of line and tone it is *the greatest piano value ever offered.* • Steinway pianos never have been built to meet a price. They are made as well as human skill can make them, and the price is determined later. The result is the world's finest piano. • Such a piano is an investment which will continue to make its rich and sure return years after less distinguished instruments have gone their way. . . . And the new convenient terms place it within the reach of *every one.* Make your visit to your nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Brims that Droop and Shallow Crowns are Advanced for Spring

Brims not an inch wide at the front rise to a peak over one eye and droop to graceful width at the side. This is brought out importantly in hats of baku soie with a drape of velvet posed diagonally across the crown.

The turned back brim is smart in fine panamalaque. A great deal of interest is aroused by the long pleats clustered under a buckle at the back.

Soft chiffon felt allows its brim to flange a bit over the eyes. The shallow fronted crown is shirred at the left, giving a slight upward movement.

$10.00 to $25.00

FRENCH SALON—SECOND FLOOR

Chandler & Co.

ESTABLISHED OVER A CENTURY TREMONT AT WEST ST.

SANDERS THEATRE . . . . CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

SIXTH CONCERT

THURSDAY EVENING, MARCH 13

AT 8.00

PROGRAMME

Haydn . . . Symphony in D major (with the Horn Call) (B. & H. No. 31)

I. Allegro.
II. Adagio.
III. Menuet.
IV. Finale (Theme with Variations).

Mozart . . . . . Concerto in C major, for Pianoforte and Orchestra (Koechel No. 467)

I. Allegro maestoso.
II. Andante.
III. Allegro vivace assai.

Sibelius . . . . . Symphony No. 6, Op. 104

I. Allegro molto moderato.
II. Allegro moderato.
III. Poco vivace.
IV. Allegro molto.

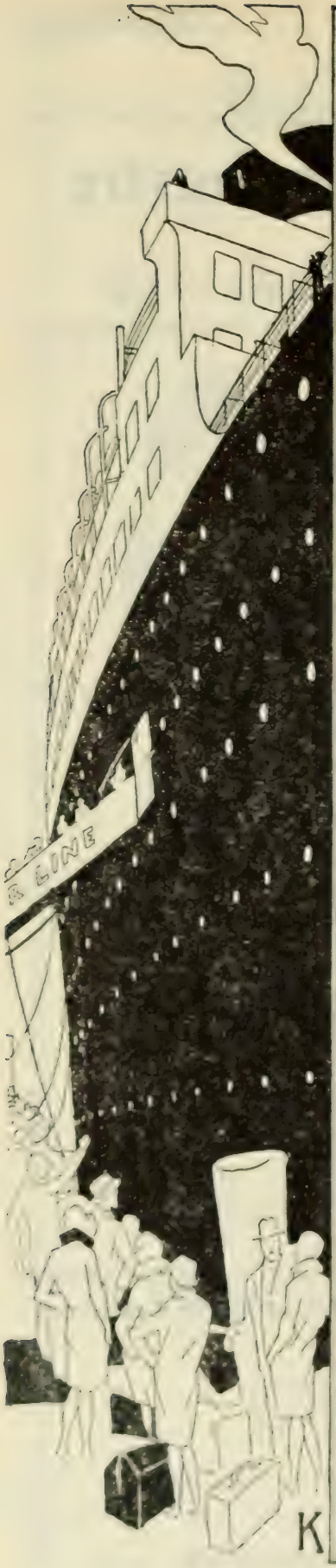
Bach . . . . Prelude and Fugue in E-flat (for Organ) (Arranged for Orchestra by Schönberg)

SOLOIST

LUCILLE MONAGHAN

MASON & HAMLIN PIANOFORTE

There will be an intermission of ten minutes after the concerto



EUROPE

STEAMSHIP TICKETS

AT THE STEAMSHIP COMPANIES' PUBLISHED RATES

✶For steamship tickets, come to Raymond-Whitcomb. We are authorized agents for all the leading steamship lines and our offices are headquarters for steamship information. There you can obtain expert advice regarding ships and routes; compare the sailing lists, the rates and the ship plans of various lines; purchase your ticket and obtain help with your passport and visas.

INDEPENDENT TRIPS

✶This is individualized travel. ▲ A Raymond-Whitcomb independent trip is your own idea of where you want to go, and how long you want to stay, translated into a feasible program of travel. It means railroad tickets secured for you, hotel rooms engaged and everything that can be done in advance attended to. A chain of Raymond-Whitcomb representatives in European cities will help you as you travel along.

Send for the "Guide to European Travel"

MEDITERRANEAN

SPRING CRUISE

✶Consider it as a way to Europe. ▲ It means a pleasant voyage on an uncrowded steamship when the Mediterranean route is at the height of its popularity. Three weeks from New York to Naples. Four weeks from New York to Venice, convenient starting point for Oberammergau and the Passion Play. With visits en route to a dozen historic cities . . . such as Algiers and Tunis, Seville and Carcassonne. Sailing on April 8, on the S. S. "Carinthia." Rates (including return passage any time this year), $725 and upward.

RAYMOND-WHITCOMB

165 Tremont Street — Tel. Hancock 7820
122 Newbury Street — Tel. Kenmore 2870

BOSTON, MASSACHUSETTS

Also at The First National Bank of Boston
67 Milk Street — Tel. Liberty 4900

Symphony in D major (with the Horn Call), B. & H. No. 31

Joseph Haydn

(Born at Rohrau-on-the-Leitha on April 1, 1732; died at Vienna on May 31, 1809)

This symphony, composed in 1765,* is known as "Mit dem Hornsignal"; also as "Auf den Anstand."† The music has the joy of the chase. One remembers that Haydn wrote another symphony, "La Chasse" (1781), which has been performed at concerts of the Boston Symphony Orchestra. He gave titles to certain symphonies; others supplied titles to some. The title often had reference to the "programme character" of the music, even though it was applicable to

*Haydn was then the second Kapellmeister in the service of Prince Nikolaus Joseph Esterhazy, who maintained an orchestra at Eisenstadt. Haydn had in 1761 filled this position under Prince Paul Anton Esterhazy, who died in 1762. Gregorius Joseph Werner was the first Kapellmeister. When he died in 1766, Haydn succeeded him and remained at Eisenstadt until 1790, when Prince Anton, the son of Paul Anton, dismissed the orchestra. Haydn then moved to Vienna. The Esterhazy orchestra numbered fifteen members when Haydn was called there. Under Nikolaus Joseph, it was increased to thirty (without singers). Haydn's first symphony was written in 1759, when he was the musical director of Count Morzin's Orchestra at Lukavec near Pilsen.

†*Anstand* meant originally "address, bearing, deportment, dignity"; then, "delay, suspension, pause"; also, "hesitation, doubt, apprehension."

In hunting it meant "a stand, a hiding-place (to lie in wait for game)." *Auf den Anstand gehen*—"to go shooting from a hiding-place," etc. This definition evidently applies to the second title of the symphony.

The German dictionary of the eighteenth century that is at hand does not give this last definition. Christian Ludwig's "Teutsch *(sic)* Englisches Lexicon" (Leipsic, 1765), contains many curious colloquial expressions, phrases, even slang terms—a most readable book of 2,370 double columns, quarto—but the hunting term is not mentioned.

. . 1783-1930 . .

The oldest music-shop and publishing house in America, with a continuous sale of music for 147 years and of musical instruments for 92 years.

1783—**The Boston Book-Store,** 8 State Street
1835—**Oliver Ditson,** 107 Washington Street
1889—**Oliver Ditson Company,** 449-451 Washington Street
1917—In their own building, 179 Tremont Street

OLIVER DITSON COMPANY

Music Publishers and Importers

THE MUSICIANS LIBRARY
ANALYTIC SYMPHONY SERIES
THE MUSIC STUDENTS LIBRARY
THE POCKET MUSIC STUDENT

The largest and most complete stock of music and musical instruments in New England.

only one movement. And so one finds Le Matin, Le Midi, Le Soir, Der Philosoph, Weihnachtssinfonie, Abschiedsinfonie, Maria Theresia, La Passione, L'Impériale, Der Schulmeister, Feuersinfonie, Il Distrato, La Roxolane, Laudon, L'Ours, La Poule, La Reine de France, Militärsinfonie, Die Uhr, Salomon, The Drum Stroke or The Surprise, Oxford, etc.

This symphony is noteworthy because the score calls for four horns. This is the first instance, it is believed, that so many horns were employed in a symphony. There are four horns for the hunters' chorus in Haydn's "Seasons," so that the symphony seems to some a preparatory study. The score also calls for one flute, two oboes, and the usual strings.

I. Allegro, D major, 3-4. The first theme is in two sections: first, the horn call; the second, as a distant answer. A figure is introduced at the end of this second section that was a favorite one with Mozart—as in the "Jupiter" Symphony. There are quieter melodic measures. The flute introduces the horns for a second theme, with succeeding measures for the strings. In the working-out section following this last subject, but inverted, comes the second theme also the earlier echoing answer. The repetition section begins with the supplementary theme, now in D minor, the "answering" section in D major; there is a passing reference to the quieter,

In tune with
the smartest
occasions

White Rock
The leading mineral water

YOU OWE YOUR LOVE FOR GREAT MUSIC

the exquisite joy of hearing this matchless recording of Puccini's most inspired opera. Ask your dealer to play Columbia Operatic Series No. 5 for you. . .

LA BOHEME

Opera in Four Acts
by Puccini
Recorded by Columbia in Twenty-five Parts

2 Albums—$26 Complete

Sung in Italian
By Eminent Operatic Artists of Italy

With Chorus of La Scala Theatre
Milan Symphony Orchestra
conducted by
Lorenzo Molajoli

"Magic Columbia *Notes"*

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U.S. Pat. Off.

more melodic measures; finally, the ending of the movement with the first section of the first theme. In Haydn's catalogue, the tempo is given as Larghetto, but this is probably due to some error.

II. Adagio, G major, 6-8. Only horns and strings are employed. The most important thematic material is in the opening solo for violin, with its ornamented melody. Horns are in dialogue with this violin and a solo violoncello. Horns at once take the beginning of the theme for the solo violin. In this movement, the horns are used in two keys, D and G. The Adagio has somewhat the character of a Sicilienne, in the accompaniment to the melody as in the melody itself.

III. Menuet, D major, 3-4. A sturdy movement in which all the instruments are simultaneously engaged; but in the Trio, D major, 3-4, there is alternate play of instruments.

IV. The Finale—Molto moderato—Presto, has an unusual character. The strings play a quiet theme in simple song-form. Then follow seven variations:

1. Two oboes and two horns, accompanied by strings.
2. Violoncello solo, with strings accompanying.
3. Flute solo, with strings.
4. Horn quartet, with strings. The first horn part goes to *F*-sharp.
5. Violin solo, with strings.
6. The full orchestra. The theme is not changed melodically or harmonically, but the instrumentation differs from that of the first entrance. The orchestra remains *piano* throughout the variation.
7. Violoncello solo, with strings. A short passage leads to a Presto in 3-4. Figures in sixteenth notes, until *A* is held in the upper voice (first violins, two horns), while a new theme enters. It is repeated in echo fashion, and then the first theme of the first movement brings the end.

Some—Deldevez among them—refer to this symphony as Concertante on account of the solo parts.

Concerto, C major (K. 467) for Piano and Orchestra

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This concerto was composed on March 9, 1785, at Vienna. It was played by Mozart on March 12 of that year. His father heard the performance and described the beauty of the performance, how the audience applauded, many moved to tears. The orchestral accompaniment calls for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro maestoso, C major, 4-4.
II. Andante, F major, 4-4.
III. Allegro vivace, C major, 2-4.

•
• •

From Mozart's letters, one learns something about his own manner of playing the piano:

SUNDAY AFTERNOON CONCERTS
THE WORLD'S GREATEST ARTISTS

NEXT Sunday MAR. 16 at 3.30

ALBERT SPALDING
Violin

PROGRAMME

SONATA IN G MAJOR ..... *Bach*
(First performance in Boston)
ALLEGRO ..... *Padre Martini*
FANTASY IN C MAJOR, OP. 159,
for piano and violin ..... *Schubert*
SYMPHONIE ESPAGNOLE ..... *Lalo*
LA FONTAINE D'ARÉTHUSE ..... *Szymanowski*
AM SPRINGBRUNNEN
ABENDLIED } ..... *Schumann*
LA CAMPANELLA ..... *Paganini*

Sunday MAR. 23 at 3.30

BRAHMS FESTIVAL
(See page 13)

Sunday MAR. 30 at 3.30

RACHMANINOFF

Sunday APR. 6 at 3.30

Handel & Haydn Society
THOMPSON STONE, Conductor

VERDI'S REQUIEM

"Herr Stein sees and hears that I am more of a player than Beecke*—that without making grimaces of any kind I play so expressively that, according to his own confession, no one shows off his pianoforte as well as I. That I always remain strictly in time surprises everyone; they cannot understand that the left hand should not in the least be concerned in a tempo rubato. When they play, the left hand always follows" (1777).

About Nannette Stein's playing: "She sits opposite the treble instead of in the middle of the instrument, so that there may be greater opportunities for swaying about and making grimaces. Then she rolls up her eyes and smirks. If a passage occurs twice, it is played slower the second time; if three times, still slower. When a passage comes, up goes the arm, and, if there is to be an emphasis it must come from the arm, heavily and clumsily, not from the fingers. But the best of all is that when there comes a passage (which ought to flow like oil) in which there necessarily occurs a change of fingers, there is no need of taking care: when the time comes you stop, lift the hand and nonchalantly begin again. This helps one the better to catch a false note, and the effect is frequently curious" (1777). Nannette was then eight years old.

At Aurnhammer's: "The young woman† is a fright, but she plays ravishingly, though she lacks the true singing style in her cantabile; she is too jerky" (1781).‡

"Whenever I played for him (Richter, a pianist), he looked immovably at my fingers, and one day he said, 'My God! how I am obliged to torment myself and sweat, and yet without obtaining applause; and for you, my friend, it is mere play!' 'Yes,' said I, 'I had to labor once in order not to show labor now'" (1784).

It is much easier to play rapidly than slowly; you can drop a few notes in passages without anyone noticing it. But is it beautiful? At such speed you can use the hands indiscriminately; but is that beautiful?" (1778).

"Give me the best clavier in Europe and at the same time hearers who understand nothing or want to understand nothing, and who do not feel what I play with me, and all my joy is gone" (1778).

"The Andante is going to give us the most trouble, for it is full of expression and must be played with taste. . . . If I were her (Rosé Cannabich's) regular teacher, I would lock up all her music, cover the keyboard with a handkerchief, and make her practice on nothing but passages, trills, mordents, etc., until the difficulty with the left hand was remedied."

* * *

Saint-Saëns, lover of irony and paradox, wrote a preface to his edition of Mozart's Pianoforte Sonatas, published at Paris in 1915, in which, after a discussion of the ornaments, he has this to say:

"One is accustomed in modern editions to be prodigal with *liaisons*, to indicate constantly legato, molto legato, sempre legato. There is nothing of this in the manuscripts and the old editions.

*Ignaz von Beecke (Beckè) born in 1733, died in 1803, army officer, himself an excellent pianist, friend of Gluck, Jomelli, and Mozart, was a voluminous composer.

†Josepha Aurnhammer, famous pianist in her day, composer of piano pieces, married one Bösinhönig of Vienna in 1796.

‡Beethoven found this fault with Mozart's playing.

SYMPHONY HALL, Boston March 21, 22, 23, 24, 25, 26

BRAHMS FESTIVAL

By the

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY
Conductor

Assisted by the

HARVARD and RADCLIFFE CHORUSES

Dr. ARCHIBALD T. DAVISON and G. WALLACE WOODWORTH,
Conductors

ARTUR SCHNABEL
Piano

JEANNETTE VREELAND
Soprano

MARGARET MATZENAUER
Mezzo-Soprano

FRAZER GANGE
Baritone

BURGIN STRING QUARTET

The Festival Programmes will include:

Orchestral Music—The four Symphonies, the two Pianoforte Concertos, the Academic Festival Overture, and the Variations on a Theme by Haydn.

Choral Music—"A German Requiem," "A Song of Destiny," "Liebeslieder" Waltzes, the Rhapsody for Alto with Male Chorus.

Chamber Music—Music for Pianoforte solo, and the Piano Quintet in F minor, and Songs (by Mme. Matzenauer).

Last days of Season Sale. Tickets, $8, $10, $12, at Box Office

Single tickets now on sale at Box Office.

Everything leads us to believe that this music should be performed lightly, that the figures should produce an effect analogous to that obtained on the violin by giving a stroke to each note without leaving the string. When Mozart wished the legato, he indicated it. In the middle of the last century, pianists were still found whose playing was singularly leaping (as one may say). The old non-legato, being exaggerated, became a staccato. This exaggeration brought a reaction in the contrary sense, and this was pushed too far. . . .

"This music of Mozart during his early years is destitute of nuances; occasionally a *piano* or a *forte;* nothing more. The reason for this abstinence is because these pieces were written for the clavecin, and its sonority could not be modified by a pressure of the fingers. Clavecins with two keyboards could alternate with *forte* and *piano*, but nuances, properly speaking, were unknown to them.

"In the 18th century, one lived more quietly than to-day, nor were there in music our modern habits of speed, which is often inflicted on ancient compositions to their great injury. It is necessary to shun in the case of Mozart this tendency to hurry the movements, as too often happens. His *presto* corresponds to our *allegro;* his *allegro* to our *allegro moderato.* His adagios are extremely slow, as is shown by the multiplicity of notes sometimes contained in a single beat. The *andante* is not very slow.

"It was the rule, in his time, not to put the thumb on a black key except from absolute necessity. This method of fingering gives to the hand great restfulness, precious for the performance of old music that demands perfect equality of the fingers.

"The first pianofortes were far from having the powerful sonority of the great modern instruments. Therefore, it is not always necessary to take Mozart's *forte* literally; it is often the equivalent of our mezzo forte."

Compare with Saint-Saëns's definitions of various tempi, J.G. Walther's in his "Musikalisches Lexicon" (Leipsic, 1732):

"*Andante,* to go with equal steps. Somewhat faster than *adagio.*

. COLOR .

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make

Uniforms

For Sale At

LEADING DEPARTMENT STORES

"*Adagio.* Comfortably; slow.

"*Allegro.* Joyfully, in a lively manner; very often fast and flitting; but also, often, moderate, though gay and lively.

"*Presto.* Fast."

The indication *Allegro moderato* is not in Walther's "Lexicon," nor in Brossard's "Dictionnaire de Musique" (first edition, 1703; freely used by Walther). They define "moderato." Brossard: "With moderation, discretion, wisdom, etc.; not too loud, not too soft, not too quick, not too slow, etc."

Symphony No. 6, Op. 104 . . . . . Jan Sibelius

(Born at Tevastehus, Finland, December 8, 1865; now living at Järvenpää, Finland)

This symphony, composed in 1923,* and dedicated to Wilhelm Stenhammer, has no key signature. The score, without date of publication or of composition, is dedicated to Dr. Wilhelm Stenhammer.† The first performance in the United States was by the Philadelphia Orchestra, Mr. Stokowski, conductor, in Philadelphia, on April 23, 1926. Mr. Lawrence Gilman, the brilliant editor of that orchestra's Programme Books, states that "the score and parts of the Sixth Symphony were sent from Stockholm to the orchestra at

*According to the biographical sketch of Sibelius in the "Dictionary of Modern Music and Musicians."

†Stenhammer, composer, pianist, conductor, born at Stockholm in 1871, died there in 1927. He studied at the Stockholm Conservatory of Music and in 1892–93 piano playing with Heinrich Barth, at Berlin. He was conductor of the Philharmonic Society, Stockholm (1897); second conductor at the Royal Theatre (1900); conductor of the Gothenburg Symphony Orchestra (1907). He was a member of the Tor Aulin String Quartet. His reputation as a pianist was high throughout Europe. His chief works were "Prinsessan och Svennen," for solo voices, chorus, and orchestra (1892); the opera "Tirfing" (Stockholm, 1898); the opera "Das Fest auf Solhaug" (Stuttgart, 1899); choral works; Symphony in F major; overture, "Excelsior"; orchestral Rhapsody, "Midvinter"; four string quartets, two piano concertos, a piano sonata; many songs. In 1916, at the Jubilee of the Gothenburg High School, he was given the title "Dr. phil. h. c."

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee part of the coffee bean

the request of Mr. Stokowski, following the enthusiastic reception of the Fifth when it was repeated this season. Sibelius, announcing the dispatch of the score and parts, wrote as follows in a letter to Mr. Mattson, assistant manager of the orchestra: 'It will be an honor and a joy to have the first performance in America of my Sixth Symphony under Mr. Stokowski, to whom I beg you to convey my respectful and appreciative greeting.' "

Mr. Gilman called attention to the marked fondness shown by Sibelius in this symphony, as in his Seventh, for scales of various character "as the stuff of thematic structure."

I. Allegro moderato, A minor, 2-2. An introduction is for strings along without basses. A theme for flutes moves in thirds. Subsidiary themes, also in thirds, march diatonically. The dominating musical idea is in eighth notes, played by the first violins in three parts; an idea in its melodic nature, not unlike the preceding theme for flutes. This is played with for many measures until it passes into the flute theme, in which violoncellos now join. The familiar thirds are to be found in the figures in thirty-second notes for woodwind instruments; for violins and violas; in ascending and descending scale passages for the violoncellos. Arpeggio figures for woodwind usher in a section in C major. Second violins and violoncellos (with violas later) go up and down the scale against octaves, for bassoons and flutes. "A tremolo figure for the violoncellos and basses, rushing scales in unison and octaves for the woodwind and strings, and a final reminiscence of the chief theme for clarinets in thirds, against a scale fragment for the violins, end the movement, poco tranquillo. The final effect is modal, with a suggestion of the first authentic mode, the Dorian."

II. Allegretto moderato, 3-4. The movement begins with a passage in four-part harmony (flutes and bassoons), at first in D minor, but going into G minor, the tonality of the movement. The chief theme, *mp,* espressivo, is given to the first violins, divided, with chords for the woodwind. Ascending scales follow in the other strings. The first violins restate the chief theme. A lyrical theme in B-flat major is announced by first violins and violoncellos, but the

When all the world is Young

A Debutante portrait by Bachrach is the hallmark of a successful debut upon the wondrous stage of life.

Bachrach

Photographs of Distinction

647 Boylston Street

Kenmore 4750

Newton Quincy Lynn

earlier scale subject returns. Then comes a passage poco con moto, in which the strings have a figure in thirty-second notes, with the woodwind talking lightly. The movement ends with a cadence for strings, oboe, and harp.

III. Scherzo. Poco vivace, 6-8. The theme that begins the movement is chiefly rhythmical, for violins over a chord, D minor. The contrasting theme, more lyrical, is at first for woodwind instruments in thirds; then for violins, developing into a melody for the strings. But the agitated opening theme busies the whole orchestra. After a vigorous crescendo and a chord for the brass, the lyrical theme returns, increasing in strength, until there is a sudden ending in thirds.

Finale. Allegro molto, C major, 4-4. A heroic theme for violins, woodwind, and two horns is answered by a phrase for lower strings. The music becomes more and more agitated. And here the diatonic character found prevailing in the symphony becomes chromatic. A crescendo leads to a climax *fff*. The first theme follows now for strings alone, and the opening section is elaborated harmonically and by the instrumentation. The Coda, Doppio più lento, sums up the significant features of the symphony: the diatonic scale and the intervals of the third. There is a quiet ending in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, kettle drums, harp, and the usual strings.

Organ Prelude and Fugue, E-flat major, by J. S. Bach: arranged for Orchestra by . . . . . Arnold Schönberg

(Bach, born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750. Schönberg, born at Vienna on September 13, 1874; now living)

The Prelude and the Fugue are not necessarily joined together, but are regarded as independent composition. The Fugue is commonly known as "St. Ann's."* The first performance of Schönberg's arrangement was at a concert of the Cincinnati Orchestra in Cincinnati, in February, 1930.

*"A misleading title, as, except in the identity of its subject with the first strain of it, 'Ann's,' the fugue has no connection with the hymn tune."—G. A. Crawford.

APPLICATIONS FOR ADVERTISING SPACE IN THIS PROGRAMME SHOULD BE MADE TO L. S. B. JEFFERDS, ADVERTISING MANAGER, SYMPHONY HALL, BOSTON, MASS.

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

46 Temple Place
284 Boylston Street
29 State Street
1 Galen Street Watertown

Telephones
MIDdlesex 5700
BACk Bay 3900

You Can Rely on Lewandos

SANDERS THEATRE :: CAMBRIDGE

Thursday Evening, April 3, 1930

AT EIGHT

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, Conductor

SOLOIST

ARTUR SCHNABEL

Piano

Bound Volumes

OF THE

Boston Symphony Orchestra Programme

Containing

Mr. Philip Hale's analytical and descriptive notes on all works performed during the season:

The Friday and Saturday Symphony Programmes
The Monday and Tuesday Programmes
The Young People's Concerts Programmes

"A Musical Education in One Volume"
"Boston's Remarkable Book of Knowledge"

LAWRENCE GILMAN in the *N. Y. Herald and Tribune*

Price $6.00 per volume

Address SYMPHONY HALL BOSTON, MASS.

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS, GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS

Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

MUSICAL INSTRUCTION

The Longy School of Music
announces a new member of its faculty
FREDERIC TILLOTSON
Teacher of the Pianoforte
Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer
The Longy School is now using exclusively the
Catalogue sent upon request **Baldwin Piano** 103 Hemenway Street, Boston, Mass

MAY SLEEPER-RUGGLES
TEACHER OF VOICE
Singing and Speaking
Voice Development and Restoration
Residence Studio
Hampden Hall, 8 Plympton Street, Cambridge, Mass.
Tel. University 2639

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS Steinway Hall New York City
STUDIO Pierce Building Copley Square, Boston

VOICE DEVELOPMENT — Henry Jackson Warren — SINGING
BARITONE
KENmore 3763 — Studio: 138 Newbury Street, Boston

ROY R. GARDNER
TEACHER OF SINGING
77A CHARLES STREET
HOME: HAYMARKET 6634 — STUDIO: HAYMARKET 1465

DOROTHY BREWSTER COMSTOCK
VIOLINIST AND TEACHER
Member of Music Faculty
The Beaver Country Day School
Chestnut Hill, Massachusetts
Address: 16 Traill Street,
Cambridge, Massachusetts
Telephone University 1997-R

FRANK — ERNESTO
LA FORGE—BERÚMEN STUDIOS
VOICE — PIANO
La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero. Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson
Ellsworth Bell, Secretary
14 West 68th Street, New York, N. Y. — Telephone Trafalgar 8993

EDWARD SCHUBERTH & COMPANY
Importers, Music Publishers and Dealers, 11 East 22nd Street, New York
PUBLISHERS' AGENTS IN THE UNITED STATES FOR
Steingraeber Edition, Leipzig — Gould & Bolttler, London — J. B Cramer & Co., London
Cotta Edition, Stuttgart — Forsyth Bros., Ltd., London — Cary & Co., London
Practical Pianoforte School — Beal, Stuttard & Co., London — F. Hofmeister -Germer Works, Leipzig
Banks & Co., York — Joseph Williams, Ltd., London — Bach Boekelman, Works in colors
AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Studio: TRINITY COURT
175 DARTMOUTH STREET — BOSTON
(Kenmore 8431)

ROSALIE THORNTON
PIANO STUDIOS
282 DARTMOUTH STREET - BOSTON
41 CONCORD AVENUE - CAMBRIDGE
Telephone: COMMONWEALTH 4994

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET - BOSTON
Telephone Hubbard 6677

THEO. VAN YORX — TENOR
Special attention to the speaking and singing voice in relation to the motion picture art.
Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library — Tel. Penn 4792
If no answer ring Susquehanna 4500

MARGARET ANDERTON
Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston
NEW YORK — BOSTON (Thursdays only)
902 Steinway Hall — 26 Steinert Hall
Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

Miss LILA M. HOLMES
TEACHER OF PIANO
25 WESTBOURNE TERRACE, BROOKLINE
Studios { 64 Commonwealth Ave., Tel. Aspinwall 858
Milton Academy, Milton

ELISE REIMER-KELLY
Tone Builder
Professionals a Specialty
Tel. Circle 5149 mornings
806 Steinway Hall - New York

ADOLPH B. DAVID
PIANO TUNER
68 Cheney St. — ROXBURY, MASS.
Tel. Malden 3 558 or Garrison 5545

personal

INVESTMENT Management is not an investment trust. It is a personal investment service.

An individual investment program is worked out for each client based upon expert study of his particular financial requirements. Every account is administered as a separate and distinct account upon our books. Clients are advised immediately of purchases and sales so that they can be aware at all times of the exact status of their security holdings.

Because of this individual method of administration, adaptation may readily be made to meet unforeseen changes in any investor's financial objective.

Our officers will be glad to explain to you how Investment Management may be advantageously applied to your personal investment needs.

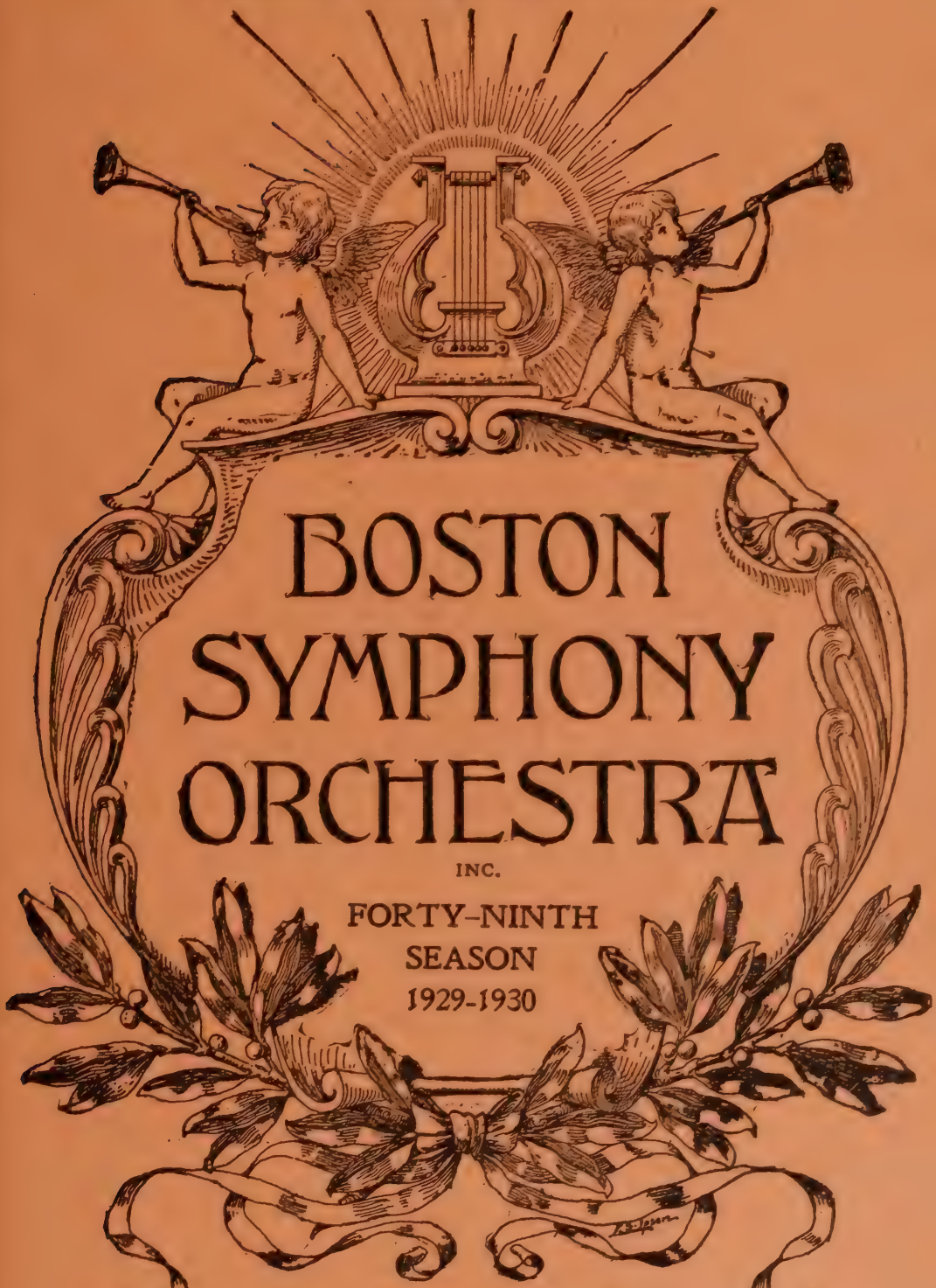
LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

SANDERS THEATRE . . . CAMBRIDGE

HARVARD UNIVERSITY

Thursday Evening, April 3, at 8.00



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON 1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

SANDERS THEATRE . . CAMBRIDGE

HARVARD UNIVERSITY

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

SEVENTH CONCERT

SEASON 1929-1930

THURSDAY EVENING, APRIL 3, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

the STEINWAY that you buy today will serve your children's children

•

FEW THINGS today are really built to last. But the Steinway is a notable exception. It is made like a watch, inside and out. Only the finest workmanship and materials enter into it. For 30, 40 or 50 years and more it will continue to bring delight and entertainment to your family. . . . You need never buy another piano! Such durability as this spells real economy. The Steinway will outlast three ordinary pianos, besides giving you the depth and beauty of tone which only a Steinway can give. There are many models and prices. Make your visit to your nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

The Versatile Turban for Daytime or Evening

Every line of the Rajah turban fairly breathes forth Paris. Truly a couturiere hat, it is made up of strips of baku cloth in three tones of brown, green, white and brown, or navy, white and red. It makes a complimenting complement to the tailleur.

And now for after dark, a coronet turban of crin lace, the new straw lace that is light as a feather, but so *very* flattering. This for the theatre, restaurant dancing and dinner.

$10.00 to $20.00

FRENCH SALON—SECOND FLOOR

Chandler & Co.

ESTABLISHED OVER A CENTURY TREMONT AT WEST ST.

SANDERS THEATRE . . . . CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

SEVENTH CONCERT

THURSDAY EVENING, APRIL 3

AT 8.00

PROGRAMME

Schubert . . . . . Symphony in B minor, "Unfinished"

I. Allegro moderato.
II. Andante con moto.

Piston . . . . . Suite for Orchestra

I. Allegro.
II. Andante.
III. Allegro.

(Conducted by the Composer)

Beethoven . . . . . Concerto for Pianoforte No. 4, in G major, Op. 58

I. Allegro moderato.
II. Andante con moto.
III. Rondo vivace.

Brahms . . . . . "Academic Festival" Overture, Op. 80

SOLOIST

ARTUR SCHNABEL

BECHSTEIN PIANO

There will be an intermission of ten minutes after Piston's Suite

SANDERS THEATRE . . . . CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

SEVENTH CONCERT

THURSDAY EVENING, APRIL 3

AT 8.00

PROGRAMME

Schubert . . . . . Symphony in B minor, "Unfinished"

I. Allegro moderato.
II. Andante con moto.

Piston . . . . . Suite for Orchestra

I. Allegro.
II. Andante.
III. Allegro.

(Conducted by the Composer)

Beethoven . . . . . Concerto for Pianoforte No. 4, in G major, Op. 58

I. Allegro moderato.
II. Andante con moto.
III. Rondo vivace.

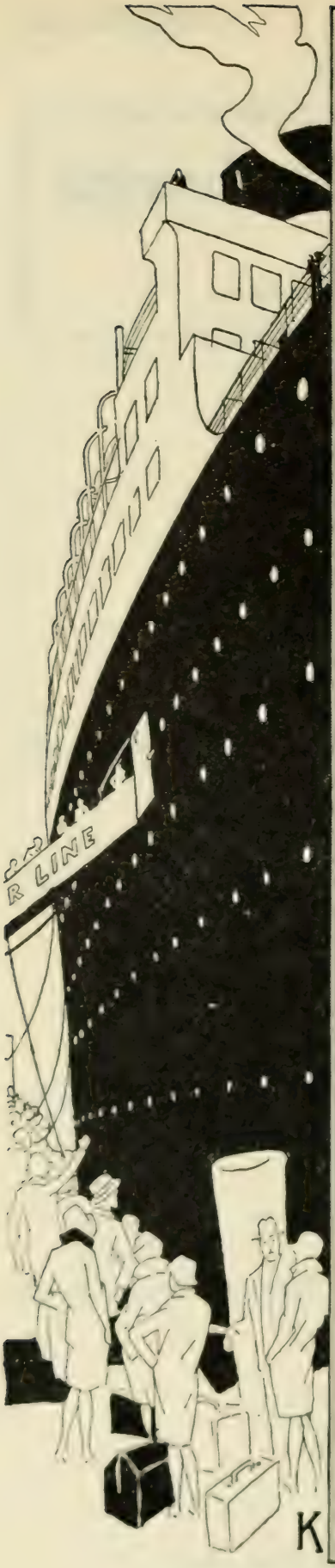
Beethoven . . . . Overture to "Leonore" No. 3, Op. 72

SOLOIST

ARTUR SCHNABEL

BECHSTEIN PIANO

There will be an intermission of ten minutes after Piston's Suite



EUROPE

STEAMSHIP TICKETS

AT THE STEAMSHIP COMPANIES' PUBLISHED RATES

✶For steamship tickets, come to Raymond-Whitcomb. We are authorized agents for all the leading steamship lines and our offices are headquarters for steamship information. There you can obtain expert advice regarding ships and routes; compare the sailing lists, the rates and the ship plans of various lines; purchase your ticket and obtain help with your passport and visas.

INDEPENDENT TRIPS

✶This is individualized travel. ▲ A Raymond-Whitcomb independent trip is your own idea of where you want to go, and how long you want to stay, translated into a feasible program of travel. It means railroad tickets secured for you, hotel rooms engaged and everything that can be done in advance attended to. A chain of Raymond-Whitcomb representatives in European cities will help you as you travel along.

Send for the "Guide to European Travel"

MEDITERRANEAN
SPRING CRUISE

✶Consider it as a way to Europe. ▲ It means a pleasant voyage on an uncrowded steamship when the Mediterranean route is at the height of its popularity. Three weeks from New York to Naples. Four weeks from New York to Venice, convenient starting point for Oberammergau and the Passion Play. With visits en route to a dozen historic cities . . . such as Algiers and Tunis, Seville and Carcassonne. Sailing on April 8, on the S. S. "Carinthia." Rates (including return passage any time this year), $725 and upward.

RAYMOND-WHITCOMB

165 Tremont Street — Tel. Hancock 7820
122 Newbury Street — Tel. Kenmore 2870

BOSTON, MASSACHUSETTS

UNFINISHED SYMPHONY IN B MINOR . . . . . FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde.

To Musical Societies & Publick Assemblies

Ye Olde New England

PSALM-TUNES

1620—1820

With Historical Sketch and Biographical Notes

By

WILLIAM ARMS FISHER

The only book of its kind issued, price, $1.00

OLIVER DITSON COMPANY

179 TREMONT STREET, BOSTON

He begged permission to sing in concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and

In tune with
the smartest
occasions

White Rock
The leading mineral water

Columbia
MASTERWORKS*
Series
Forthcoming Issues

TSCHAIKOWSKY
Symphony No. 4, in F Minor

This first of Tschaikowsky's great trinity of symphonies is unmistakably one of his most inspired scores. Its recording by Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam is a fitting companion for his Columbia recording of the same composer's Fifth Symphony.

COLUMBIA MASTERWORKS SET No. 133

TSCHAIKOWSKY: Symphony No. 4, in F Minor, Op. 36
By Willem Mengelberg and Concertgebouw Orchestra of Amsterdam

In Ten Parts, $10.00 with album

MOZART
Quartet in B-flat (K. 458)

The beautiful "Hunt" Quartet of Mozart embodies some of the most fascinating music found anywhere in the voluminous literature of this master-composer. The gaiety of its rapid movements and the grace of its minuet are equalled by the peace and loveliness of its adagio. An interpretation by the Lener Quartet insures the last word in chamber music recording.

COLUMBIA MASTERWORKS SET No. 134

MOZART: Quartet in B-flat (K. 458) ("Hunting Quartet") by Lener String Quartet (Lener, Smilovits, Roth and Hartman)

In Six Parts, $6.00 with album

"Magic Columbia *Notes"*

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA
"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) . . . . . *Hüttenbrenner*
Symphony in B minor . . . . . *Schubert*
1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage } . . . . . *Herbeck*
2. Jägerglück } (First time.)
Symphony in A . . . . . *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee part of the coffee bean

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

SUITE FOR ORCHESTRA . . . . . WALTER PISTON

(Born at Boston, Mass., on January 20, 1894; living at Belmont, Mass.)

Mr. Piston writes that his Suite was written at Belmont in the summer of 1929.

"The first movement is light in character and contains some 'Americanisms'; but it is in no sense an attempt to write jazz. The second movement is calm, and is a development of two motives: one announced by the violas, the other by the English horn. The third movement is a fugue.

"The score calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, kettle drums, snare drum, bass drum, tambourine, cymbals, triangle, wood-block, pianoforte, and strings."

* * *

Mr. Piston studied violin playing with Messrs. Fiumara, Theodorowicz, and Winternitz in Boston; piano playing with Harris Shaw. He studied theory and composition chiefly at Harvard Uni-

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES

versity, but also with Nadia Boulanger* in Paris. A sonata by Mr. Piston was played in Paris by Marcel Ciampi at a concert of the S. M. I. on May 5, 1926. The programme also comprised Copland's Nocturne and Serenade for violin and piano (Samuel Dushkin and Copland); Virgil Thomson's "Sonata d'Église—Choral, Tango, Fugue for clarinet, trumpet, viola, horn, and trombone (played by Messrs. Ginot, Verney, Devény, Chaine, and Lafosse, Chester McKee, conductor); G. H. Elwell's Nine Piano Pieces (Mr. Ciampi); Copland's "As It Fell upon a Day" (Mme. MacLeish, soprano; M. Boulze, flute; M. Verney, clarinet); a quartet by G. Antheil (Kretty Quartet); and a sonata for violin and piano by Th. Chanler (Messrs. Dushkin and Ciampi).

A "Symphonic Piece" by Mr. Piston was performed in Boston at a concert of the Boston Symphony Orchestra on March 23, 1928. Three pieces for flute, clarinet, and bassoon were performed by the Boston Flute Players Club on February 13, 1827 (Messrs. Laurent, Hamelin, and Laus). They were played at a concert of the Société Nationale, Paris, on May 8, 1926 (Messrs. Blanquart, Coste, and Dhérin), and in 1928 at Philadelphia by the Chamber Music Association of that city.

* * *

For several seasons Mr. Piston was the conductor of the Pierian Sodality, Harvard University. He now teaches in the Music Department of Harvard University, and acted as chairman of the Department during Mr. Edward Burlingame Hill's absence. He has sketched a sonata for flute and piano and a quintet for wind instruments, and has in mind a string quartet.

Concerto in G major, for Pianoforte, No. 4, Op. 58

Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827)

This concerto was probably composed for the most part, and it was surely completed, in 1806, although Schindler, on advice from Ries, named 1804 as the year, and an edition of the concerto published by Breitkopf & Härtel states that the year 1805 saw the completion.

The concerto was performed by Beethoven in one of two private subscription concerts of his works given in the dwelling-house of Prince Lobkowitz, Vienna, in March 1807. The first public performance was in the Theatre an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life

*Juliette Nadia Boulanger, born at Paris on September 16, 1887, was awarded in 1904 a prize for counterpoint and a first prize for organ playing. In 1908 she took the Deuxième Second Grand Prix de Rome. On February 20, 1925, she played with the Boston Symphony Orchestra in Boston Handel's Concerto in D minor for organ and strings, also Copland's Symphony for organ and orchestra. She now teaches the organ, harmony, counterpoint, and fugue in Paris, and the organ at the American Conservatory, Fontainbleau. The list of her compositions includes an opera, "The Dead City," written in collaboration with Raoul Pugno (libretto by d'Annunzio, based on his play), string quartet, violin and piano pieces, etc. She is a sister of Lili Boulanger (1893-1918), a gifted composer whose "Pour Les Funérailles d'un Soldat" was played by the Boston Symphony Orchestra on February 20, 1925.

BECHSTEIN THE PIANO OF THE MASTERS

To Say

. . . that one piano is better than another is to express an opinion—

To Say

. . . that the *Bechstein is better than any other* is to express the enthusiastic opinion of the world's greatest musicians—past and present . . .

READ WHAT THEY SAID:

FRANZ LISZT: *For twenty-eight years I have now used your Pianos, and they have maintained their superiority. . . . IN A WORD, YOUR INSTRUMENTS ARE PERFECT. . . . To pass judgment upon your instruments were only to bestow upon them the most unqualified praise.*

RICHARD WAGNER: *The warm crystal tones of this beautiful instrument delight and fascinate me and inspire me to produce the best I can.*

ANTON RUBINSTEIN: *At my concerts I use BECHSTEIN'S Pianos almost exclusively. . . . A noble, inexhaustible, and sympathetic fulness of tone, together with an exquisite action, which admits of the utmost variety of shade, bear testimony to the fact that the manufacturer has attained the utmost degree of perfection in the art of instrument making.*

CLAUDE DEBUSSY: *One should compose pianoforte music only for the BECHSTEIN Piano.*

EDWARD GRIEG: *My enthusiasm for your production in the art of pianoforte making has ever been far too great for it possibly to be increased.*

THEODOR LESCHETIZKY: *The BECHSTEIN Piano is of the same importance to the pianist as a Stradivarius is to the violinist. Nobility and power of tone, warmth and refinement in singing quality, perfection in mechanism, with the utmost capacity for expression and shading, are the great qualities of a BECHSTEIN Piano.*

RICHARD STRAUSS: *I consider the BECHSTEIN instruments the most beautiful and the most refined in the world.*

JOSEF HOFMANN: *The BECHSTEIN Piano possesses greater poetry of tone and resembles the human voice more than any other instrument. It is the realization of my ideal of a piano, and the only one on which I can express all I feel.*

S. RACHMANINOFF: *The wonderful noble tone, its ideal pliability, together with the incomparable touch of the BECHSTEIN Grand, always inspire me to enthusiasm; on these instruments an artist must be able to reach the height of perfection.*

VLADIMIR DE PACHMANN: *There is a mysterious charm in the tone of BECHSTEIN'S Pianos; as much power and fulness, unheard-of beauty and delicacy; coupled with a touch so capable of modulation for the player, that an artist could not desire a more ideal instrument. To me it is the height of joy to play on these instruments, then alone can I become one with the piano, and revel in pure music and poetry.*

HAROLD BAUER: *Both as regards quality of tone and perfection of mechanism, the BECHSTEIN Piano has never been surpassed.*

LEOPOLD GODOWSKY: *The beauty and infinite capacity for modulation of tone, as well as the extremely delightful touch, enable the artist to express what lies at the bottom of his soul. In a word, the BECHSTEIN instrument is, and will remain, the ideal of the artist.*

And Now

BECHSTEIN The Piano of the Masters

has come to America and is as great in this country as it is in the rest of the world. In coming to the U.S. it is only fulfilling that natural destiny which inevitably operates to place the greatest art products of the Old World at the service of the New.

Grand Pianos *from* $1,435

For Catalogues, etc. apply to

JOHN WANAMAKER, New York, N.Y.

in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky*; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

When A. W. Thayer published his catalogue on Beethoven's compositions (1865), Carl Haslinger, music publisher and composer, was in possession of autograph cadenzas written by Beethoven for this concerto. Two were for the first movement. Over one of them, which had very difficult double trills towards the end, Beethoven had written "Cadenza (ma senza cadere)." There was a cadenza for the Rondo. Haslinger died late in 1868; his publishing business passed through purchase into the house of Schlesinger (Rob. Lienau), of Berlin. Franz Kullak, the editor of the five concertos in the Steingräber edition, publishes the three cadenzas in an appendix to the Fourth Concerto, and says in a footnote that these cadenzas, which are undoubtedly Beethoven's, were not published during the life of the composer, and that the autograph manuscripts were in possession of the firm of Breitkopf & Härtel, who were the first to publish them.

The score was dedicated "humbly" by Beethoven to "His Imperial Highness, the Archduke Rudolph of Austria."

The orchestral part of the concerto is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro moderato, G major, 4-4. The first movement, contrary to the tradition that prevailed at the time, begins with the pianoforte alone. The pianoforte announces the first four measures of the first theme, five measures if an introductory chord be counted. (These measures are to be found in a sketch-book of Beethoven which is dated 1803, but in this book they end in the tonic, and not in the dominant.) The orchestra then enters in B major, but soon returns to G major, and develops the theme, until after a short climax with a modulation a second theme appears, which is given to the first violins. There is a third theme fortissimo in G major, with a supplement for the wood-wind instruments, and still another new theme, an expressive melody in B-flat major.

*Josephine Kilitzky, born in 1790, was persuaded to sing after Anna Pauline Milder refused, in obedience to her betrothed, one Hauptmann, a jeweller, who grew angry when Beethoven called him "a stupid ass." Antonia Campi's husband was vexed because she had not been asked first, and he would not allow her to sing, though she had a beautiful voice in spite of the fact that she had seventeen children, among them four pairs of twins and a set of triplets. Josephine was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic coloratura." Her voice was at first of only two octaves, said Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

SYMPHONY HALL . . BOSTON

Sunday Aft., April 20, at 3.30

RECITAL by

ROLAND HAYES

The programme will include:—

Bach—"He would in Christ be Living,"
from the Cantata "Der Himmel Lacht"

Bach—Denke Doch

Schubert—"The Crow"

Schubert—Joys of Childhood

Hugo Wolf—"Blessed be the Holy Mother"

Hugo Wolf—E'en Little Things

Josten—Roundelay

Santoliquido—Second Persian Poem

Slonimsky—"My Little Pool"

Bacon—The Last Invocation (Whitman)

and a Group of Negro Spirituals.

II. Andante con moto, E minor, 2-4. This movement is free in form. Beethoven put a footnote in the full score to this effect: "During the whole Andante, the pianist must use the soft pedal (*una corda*) unintermittently; the sign 'Ped' refers to the occasional use of the ordinary pedal." This footnote is contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement. A stern and powerful recitative for strings alternates with gentle and melodic passages for the pianoforte. "The strings of the orchestra keep repeating a forbidding figure of strongly marked rhythm in staccato octaves; this figure continues at intervals in stern, unchanging forte through about half the movement and then gradually dies away. In the intervals of this harsh theme the pianoforte as it were improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase; saying as plainly as an orchestra can say it, 'The rest is silence!'" (*William Foster Apthorp*).

III. Rondo: Vivace. The first theme, of a sunny and gay character, is announced immediately by the strings. The pianoforte follows with a variation. A short but more melodic phrase for the strings is also taken up by the pianoforte. A third theme, of a bolder character, is announced by the orchestra. The fourth theme is given to the pianoforte. The Rondo, "of a reckless, devil-may-care spirit in its jollity," is based on this thematic material. At the end the tempo becomes presto.

The first performance of the Fourth Concerto in Boston was probably by Robert Heller* at a Germania concert, February 4,

*Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to

When all the world is Young

A Debutante portrait by Bachrach is the hallmark of a successful debut upon the wondrous stage of life.

Bachrach

Photographs of Distinction

647 Boylston Street

Kenmore 4750

Newton Quincy Lynn

1854. He played Beethoven's Fifth Concerto at a Germania concert, March 4 of that year.

The Fourth Concerto has been played in Boston at concerts of the Boston Symphony Orchestra by George W. Sumner (December 17, 1881), Carl Baermann (January 27, 1883, December 23, 1893), Mary E. Garlichs (November 29, 1884), Anna Clark-Steiniger (November 14, 1885), Rafael Joseffy (December 18, 1886), Ferruccio B. Busoni (November 14, 1891), Ernst von Dohnanyi (March 17, 1900), Otto Neitzel (December 22, 1906), Leopold Godowsky (December 14, 1912), Harold Bauer (November 28, 1914), Winifred Christie (April 27, 1917), Arthur Rubinstein (April 1, 1921); Artur Schnabel, March 30, 1923; Edouard Risler (February 22, 1924).

OVERTURE TO "LEONORE" NO. 3, OP. 72 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theatre an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Cache; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, her performance was now (1805) somewhat defective, simply from lack of stage experience."

The first performance of the opera in Boston was at the Boston Theatre on April 1, 1857, with Mmes. Johannsen and Berkiel, and Messrs. Beutler, Neumann, Oehlein, and Weinlich.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture.

The order of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio."

London, opened Poole's Theatre; but came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Minn. & Co., New York, 1897).

APPLICATIONS FOR ADVERTISING SPACE IN THIS PROGRAMME SHOULD BE MADE TO L. S. B. JEFFERDS, ADVERTISING MANAGER, SYMPHONY HALL, BOSTON

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

46 Temple Place
284 Boylston Street
29 State Street
1 Galen Street Watertown

Tel. phones
MID dlesex 5700
BAC k Bay 3900

You Can Rely on Lewandos

SANDERS THEATRE :: CAMBRIDGE

Thursday Evening, April 17, 1930

AT EIGHT

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, Conductor

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS,
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

MUSICAL INSTRUCTION

The Longy School of Music
announces a new member of its faculty
FREDERIC TILLOTSON
Teacher of the Pianoforte
Mr Tillotson has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London He conducts Master Classes at the Lamont School, Denver, during the summer.
The Longy School is now using exclusively the
Catalogue sent on request Baldwin Piano 103 Hemenway Street, Boston, Mass.

MAY SLEEPER-RUGGLES
TEACHER OF VOICE
Singing and Speaking
Voice Development and Restoration
Residence Studio
Hampden Hall, 8 Plympton Street, Cambridge, Mass.
Tel. University 2639

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS Steinway Hall New York City
STUDIO Pierce Building Copley Square, Boston

VOICE DEVELOPMENT — Henry Jackson Warren — SINGING
BARITONE
KENmore 3763 — Studio: 138 Newbury Street, Boston

ROY R. GARDNER
TEACHER OF SINGING
77A CHARLES STREET
HOME: HAYMARKET 6634 — STUDIO: HAYMARKET 1465

DOROTHY BREWSTER COMSTOCK
VIOLINIST AND TEACHER
Member of Music Faculty
The Beaver Country Day School
Chestnut Hill, Massachusetts
Address: 16 Traill Street,
Cambridge, Massachusetts
Telephone University 1997-R

FRANK — ERNESTO
LA FORGE — BERÚMEN STUDIOS
VOICE — PIANO
La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.
Ellsworth Bell, Secretary. Tel. Trafalgar 8993
14 West 68th Street, New York, N. Y.
Summer School, June 1st to Aug. 15th

EDWARD SCHUBERTH & COMPANY
Importers, Music Publishers and Dealers, 11 East 22nd Street, New York
PUBLISHERS' AGENTS IN THE UNITED STATES FOR
Steingraeber Edition, Leipzig — Gould & Bolttler, London — J. B Cramer & Co., London
Cotta Edition, Stuttgart — Forsyth Bros., Ltd., London — Cary & Co. London
Practical Pianoforte School — Beal, Stuttard & Co., London — F. Hofmeister.-Germer Works, Leipzig
Banks & Co., York — Joseph Williams, Ltd., London — Bach-Boekelman, Works in colors
AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Studio: TRINITY COURT
175 DARTMOUTH STREET — BOSTON
(Kenmore 8431)

ROSALIE THORNTON
PIANO STUDIOS
282 DARTMOUTH STREET — BOSTON
41 CONCORD AVENUE — CAMBRIDGE
Telephone: COMMONWEALTH 4994

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET — BOSTON
Telephone Hubbard 6677

THEO. VAN YORX — TENOR
Special attention to the speaking and singing voice in relation to the motion picture art.
Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library — Tel. Penn. 4792
If no answer ring Susquehanna 4500

MARGARET ANDERTON
Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston
NEW YORK — 902 Steinway Hall
BOSTON (Thursdays only) — 26 Steinert Hall
Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

Miss LILA M. HOLMES
TEACHER OF PIANO
25 WESTBOURNE TERRACE, BROOKLINE
Studios { 64 Commonwealth Ave., Tel. Aspinwall 8584
Milton Academy, Milton

ELISE REIMER-KELLY
Tone Builder
Professionals a Specialty
Tel. Circle 5149 mornings
806 Steinway Hall — New York

ADOLPH B. DAVID
PIANO TUNER
68 Cheney St. — ROXBURY, MASS.
Tel. Malden 3558 or Garrison 5545

Certain Classes of Investors

INVESTMENT Management is especially adapted to the requirements of certain classes of investors:

. . 1 Successful business men who know the importance of specialization.

. . 2 Professional men who realize that the care of investments is also a profession.

. . 3 Women who seek experienced management for their affairs.

. . 4 Young men who wish to build their estates as they progress.

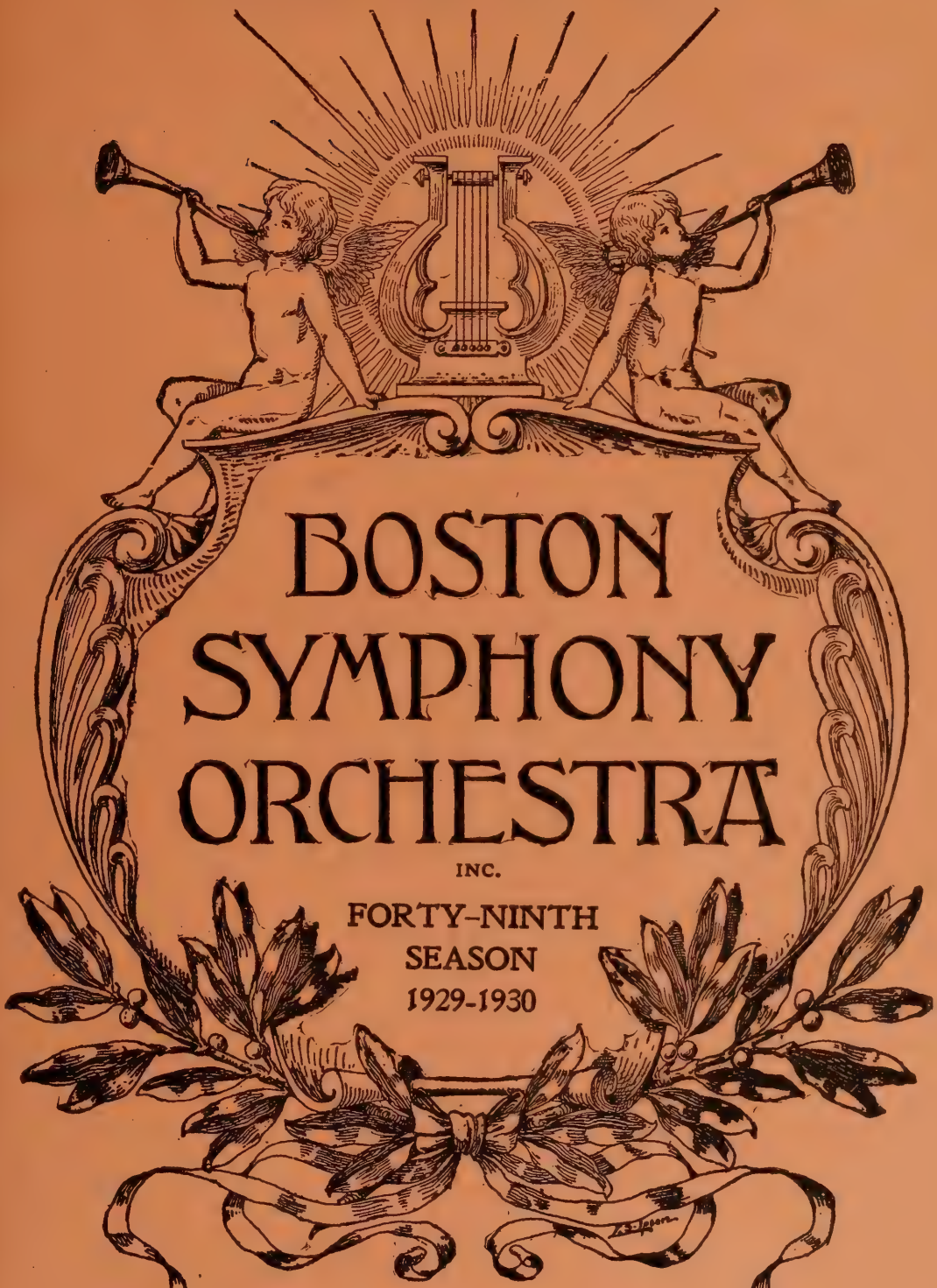
. . 5 All investors who desire the benefit of expert management for their property.

LEE, HIGGINSON TRUST CO.
50 FEDERAL STREET, BOSTON

SANDERS THEATRE . . . CAMBRIDGE

HARVARD UNIVERSITY

Thursday Evening, April 17, at 8.00



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON

1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

SANDERS THEATRE . . CAMBRIDGE

HARVARD UNIVERSITY

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

EIGHTH CONCERT

SEASON 1929-1930

THURSDAY EVENING, APRIL 17, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

the STEINWAY that you buy today will serve your children's children

•

FEW THINGS today are really built to last. But the Steinway is a notable exception. It is made like a watch, inside and out. Only the finest workmanship and materials enter into it. For 30, 40 or 50 years and more it will continue to bring delight and entertainment to your family. . . . You need never buy another piano! Such durability as this spells real economy. The Steinway will outlast three ordinary pianos, besides giving you the depth and beauty of tone which only a Steinway can give. There are many models and prices. Make your visit to your nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian

Rogers, L. J.

A Touch of Lace adds Interest To the Brims of New Hats

Drawn by Chandler & Co.'s Artist

Baku with lace $15.00

This is a season of softer styles, especially in hats. Brims have a softening influence which is further felt in the straws of which new hats are made—baku, chanvre soie and ballibuntl. With these softer, feminine fashions, restrained trimmings are noted, a touch of straw lace, a twist of velvet or ribbon, or a single cluster of beautiful flowers introducing just the right touch.

$15 to $25

FRENCH SALON—SECOND FLOOR

Chandler & Co.

ESTABLISHED OVER A CENTURY TREMONT AT WEST ST.

SANDERS THEATRE . . . . CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr SERGE KOUSSEVITZKY, Conductor

EIGHTH CONCERT

THURSDAY EVENING, APRIL 17

AT 8.00

PROGRAMME

Beethoven . . Symphony No. 6 in F major, Op. 68, "Pastorale"

I. Awakening of serene impressions on arriving in the country; Allegro, ma non troppo.

II. Scene by the brookside: Andante molto moto.

III. Jolly gathering of country folk: Allegro; in tempo d'allegro Thunderstorm; Tempest: Allegro.

IV. Shepherd's Song; Gladsome and thankful feelings after the storm: Allegretto.

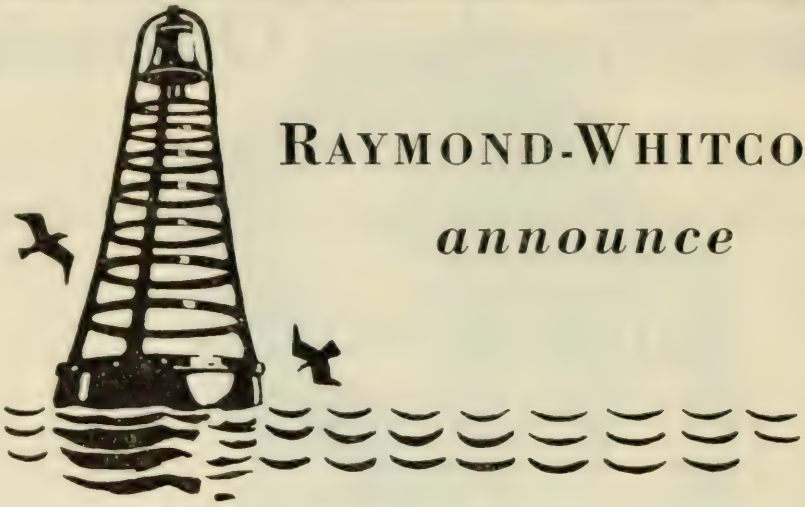
Stravinsky . . . . . "Apollon Musagète" Ballet (Apollo, Leader of the Muses)

Scene I: Birth of Apollo.

Scene II: Variation of Apollo (Apollo and the Muses)—Variation of Polymnia—Variation of Terpsichore—Variation of Apollo—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

Wagner . . . . . Prelude and Liebestod from "Tristan und Isolde"

There will be an intermission of ten minutes after the symphony



RAYMOND-WHITCOMB

announce

ROUND THE WORLD CRUISE

To sail January 21, 1931

¶ The Cruise Ship will again be the "Columbus" — which is the largest and fastest ship ever to sail round the world. Because of her superior speed, the time spent at sea will be less than on other cruises — and the length of the Cruise will be reduced to 107 days without reducing the number of places visited or the shore programs. ▲ With visits to all the usual Round-the-World-Cruise countries and to *Penang, Malacca, Zamboanga, Macassar* — and trips to *Bali* and *Angkor Wat.* $2000 and up.

MEDITERRANEAN CRUISE

To sail January 31, 1931

¶ This cruise is timed to be in *Nice* for the famous Carnival. It will visit five of the larger and historic Mediterranean islands — *Sicily, Malta, Cyprus, Rhodes* and *Corsica* — and several of those smaller Mediterranean cities which are truly typical — as *Palermo, Taormina, Cattaro* and *Ragusa.* With ten days in Egypt and the usual visits to *Algiers, Tunis, Naples, Venice, Constantinople, Athens* and the *Riviera.* Rates, $1000 and upward.

North Cape Cruise, June 24, 1930 *Land Cruises in America*
Tours and Independent Trips to Europe

RAYMOND & WHITCOMB COMPANY

165 Tremont Street **Tel. Hancock 7820**
122 Newbury Street **Tel. Kenmore 2870**
BOSTON, MASSACHUSETTS

Symphony No. 6, in F major, "Pastoral," Op. 68

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony—"Sinfonia pastorale" was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theatre an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

J. F. Reichardt wrote a review of the new works. He named, but incorrectly, the subtitles of the Pastoral Symphony, and added, "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a

To Musical Societies & Publick Assemblies

Ye Olde New England

PSALM-TUNES

1620—1820

With Historical Sketch and Biographical Notes

By

William Arms Fisher

The only book of its kind issued, price, $1.00

OLIVER DITSON COMPANY

179 TREMONT STREET, BOSTON

pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the violoncello part alone—and the violoncellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

* * *

In a letter to Breitkopf and Härtel, Leipsic, written on March 4, 1809, Beethoven says: "You will receive to-morrow a list of small improvements which I made during the performance of the symphonies—when I gave them to you I had not heard a note of either.

In tune with
the smartest
occasions

White Rock
The leading mineral water

Columbia
MASTERWORKS*
Series
Forthcoming Issues

TSCHAIKOWSKY
Symphony No. 4, in F Minor

This first of Tschaikowsky's great trinity of symphonies is unmistakably one of his most inspired scores. Its recording by Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam is a fitting companion for his Columbia recording of the same composer's Fifth Symphony.

COLUMBIA MASTERWORKS SET No. 133

TSCHAIKOWSKY: Symphony No. 4, in F Minor, Op. 36
By Willem Mengelberg and Concertgebouw Orchestra of Amsterdam

In Ten Parts, $10.00 with album

MOZART
Quartet in B-flat (K. 458)

The beautiful "Hunt" Quartet of Mozart embodies some of the most fascinating music found anywhere in the voluminous literature of this master-composer. The gaiety of its rapid movements and the grace of its minuet are equalled by the peace and loveliness of its adagio. An interpretation by the Lener Quartet insures the last word in chamber music recording.

COLUMBIA MASTERWORKS SET No. 134

MOZART: Quartet in B-flat (K. 458) ("Hunting Quartet") by Lener String Quartet (Lener, Smilovits, Roth and Hartman)

In Six Parts, $6.00 with album

"Magic Columbia *Notes"*

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA
"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

One must not pretend to be so divine as not to make improvements here and there in one's creations. Herr Stein offers to you to transcribe the Symphonies for two pianofortes; write to me whether you wish that, or whether you wish and are willing to pay."

The Pastoral was described on the programme of 1808 as follows:—

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.
First Piece. Pleasant feelings which awake in man on arriving in the country.
Second. Piece. Scene by the brook.
Third Piece. Jovial assemblage of the country folk, in which appear suddenly
Fourth Piece. Thunder and storm, in which enter
Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many romantics about Nature. He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm. Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all doubt our duty towards God and our Neighbor. I wish therefore to become a disciple of this school, and offer my heart to it. Desirous of self-instruction, I wish to search after the wisdom that no disillusion can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

M. d'Indy draws a picture of the little *Wirthschaften* in the suburbs of the large towns, humble inns "not yet ticketed with the pompous barbarism of 'restaurant.'" They were frequented by the bourgeoisie, who breathed the fresh air and on tables of wood ate the habitual sausage and drank the traditional beer. There was a dance hall with a small orchestra; there was a discreet garden with odor-

ous alleys in which lovers could walk between the dances. Beyond was the forest where the peasant danced and sang and drank, but the songs and dances were here of a ruder nature.

Beethoven, renting a cottage at Döbling, Grinzing, or Heiligenstadt, which then were not official faubourgs, could in a few minutes be in the forest or open country. Thus influenced, he wrote the pianoforte sonatas, Op. 28 and Op. 31; the "Waldstein" sonata; the violin sonata, Op. 30, No. 3; three movements of the seventh quartet (1806); the sixth, seventh, and eighth symphonies; and the tenth sonata for violin, Op. 96; also Village Dances, the finales of Trios, Op. 70, No. 2, and Op. 97, and the pastoral entr'acte of "Egmont."

Beethoven did not attempt to reproduce the material, realistic impression of country sounds and noises, but only the spirit of the landscape.

According to M. d'Indy the Andante is the most admirable expression of true nature in musical literature. Only some passages of "Siegfried" and "Parsifal" are comparable. Conductors usually take this Andante at too slow a pace, and thus destroy the alert poetry of the section. The brook furnishes the basic movement, expressive melodies arise, and the feminine theme of the first Allegro reappears, alone, disquieted by the absence of its mate. Each section is completed by a pure and prayer-like melody. It is the artist who prays, who loves, who crowns the diverse divisions of his work by a species of Alleluia.*

*
* *

It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.†

The symphony, dedicated to Prince von Lobkowitz and Count Rasoumoffsky, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. Two

*I have condensed and paraphrased the beautiful pages of M. d'Indy (65–74). A translation into English of his "Beethoven" has been published by the Boston Music Company.—P. H.

†See the volume of folk-songs collected by Professor Kuhac, of Agram.

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee *part of the coffee bean*

trombones are added in the fourth and fifth movements and a piccolo in the fourth. The work was published in 1809.*

It may here be said that some programme-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements, beginning the third with the "jolly gathering of country-folk."

* * *

One of the earliest performances in Boston of this symphony was at a Boston Academy of Music Concert, January 15, 1842. The programme included Cherubini's overture, "Les deux Journess" (*sic*); a song, "The Stormy Petrel," by the Chevalier Neukomm and sung by Mr. Root; an oboe solo, fantasia, "Norma," played by "Signor Ribas";† and then the first two movements of the "Pastoral" Symphony ended the first part. The programme stated that the notes of quail and cuckoo are heard in the second movement. Part II. began with the last three movements of the "Pastoral," after which Mr. Wetherby sang a ballad, "When the Flowers of Hope are Fading," by Linley, and the overture to "Masaniello," by Caraffa (*sic*), ended the concert. The programme published this Macedonian appeal: "The Academy regret to be obliged to add that without increased patronage the series of concerts they were prepared to give must be discontinued, as the receipts fall far short of the expenses. The hopes entertained of a different result have induced the Academy to persevere thus far, and it will be with great reluctance that they abandon their plan." The concert were continued, certainly until February 27, 1847.‡

* * *

Ries tells us that Beethoven often laughed at the idea of "musical painting," even in the two oratorios of Haydn, whose talent he fully appreciated, but that he often thought of a set and stated argument when he composed. He especially disclaimed any attempt at "painting" in this symphony; yet one analyst found in the music the adventures of an honest citizen of a little town—it was located in Bavaria—who took his children with him for a holiday outing. Another analyst, in a pantheistic trance, heard in the music "all the voices of Nature." William Gardiner in 1832 made a remark, a singular one for that period: "Beethoven in his 'Pastoral' Symphony has given us the warm hum of the insects by the side of the babbling brook; and as our musical enterprise enlarges, noises will be introduced into the modern orchestra that will give a new feature to our grand performances."

Ambros wrote in "The Boundaries of Music and Poetry": "After

* Beethoven in June, 1808, offered this symphony and the one in E minor, with the Mass in C and the violoncello sonata, A major, Op. 69, to Breitkopf and Härtel for 900 florins. This sum, however, "must be paid, according to *Vienna Currency*, in convention coin, and this must be expressly stated on the draft."

† Antoine L. De Ribas, born at Madrid on January 12, 1814, died in Boston on January 28, 1907. A distinguished virtuoso, he made his first appearance in London in 1827; in New York in 1839. He was the first oboe when the Boston Symphony Orchestra was established in 1881. His associate at the oboe desk was Paul Fischer.

‡ The first performance in London was at a concert for the benefit of Mme. Vaughan, on May 27, 1811. Other first performances: Paris, March 15, 1829; Paris Conservatory; Leningrad, March 1, 1833; Spain—Barcelona, in 1866.

all, the very superscriptions 'Sinfonia eroica,' 'Sinfonia pastorale,' point to a profound individuality of the art work, which is by no means deducible from the mere play of the tones with forms. It has as yet not occurred to anybody to find the 'Heroic' symphony not heroic and the 'Pastoral' symphony not pastoral; but it surely would have called forth contradictions on all sides if the title-pages of both works had been accidentally interchanged. He that denies any other content of music than mere tone-forms set in motion has no right whatever to join in this contradiction."

But Hanslick questioned the propriety of the title "Heroic." Rubinstein argued at length against the title. He expressed himself in favor of the programme "to be divined"; against the programme determined in advance: "I believe that a composer puts into his work a certain disposition of his soul, a programme, but with the firm belief that the performer and the hearer will know how to understand it. He often gives to his work a general title as an indication; that is all that is necessary, for no one can pretend to express by speech all the details of a thought. I do not understand programme-music as a deliberate imitation, with the aid of sounds, of certain things or certain events. Such imitation is admissible only in the naïve and the comic. The 'Pastorale' in Western music is a characteristic expression of simple country life, jolly, awkward, rather rude; and this is expressed by a fifth held on the tonic of the bass. The imitation in music of natural phenomena, as storm, thunder, lightning, etc., is precisely one of the naïvetés of which I have spoken, and yet is admitted into art, as the imitation of a cuckoo, the twittering of birds, etc. Beethoven's symphony, with the exception of these imitations, portrays only the mood of the villager and of Nature; and this is why it is programme music in the most logical acceptation of the term."

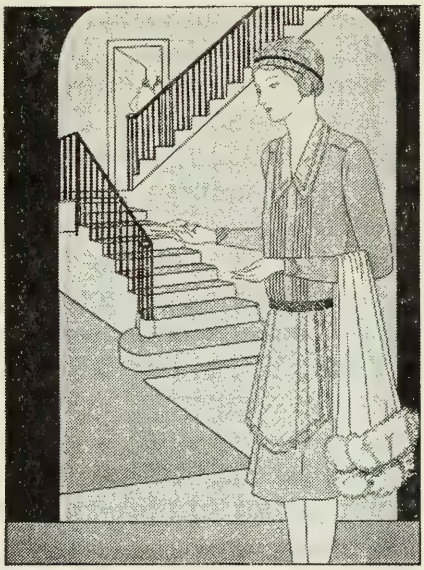
COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES



"Apollon Musagète" (Apollo, Leader of the Muses"), a Ballet

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

This music, scored for strings only, was first heard at Elizabeth Coolidge's Chamber Music Festival in the Library of Congress, Washington, D.C., on April 27, 1928. It was then performed by Adolph Bolm and his associates Mmes. Reiman, Holmes, and Page.

The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky, conductor, on October 12, 1928.

Serge Diaghilev's Ballet Russe brought out the work in Paris at the Sara Bernhardt Theatre in June, 1928. Serge Lifar mimed Apollo; Mmes. Alice Nikitina, Terpsichore; Lubov Tchernicheva, Calliope; Felia Doubrovska, Polymnia. The choreography was by George Balanchin. Stravinsky conductor "Apollon Musagète," also the ballet "Ode"* by Nicolas Nabokov.

Scene I: Birth of Apollo.

Scene II: Variation of Apollo (Apollo and the Muses)—Variation of Polymnia—Variation of Terpsichore—Variation of Apollo—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

"Apollo Musagetes," with the same dancers and conductor, was produced in London at His Majesty's Theatre on June 25, 1928. The other compositions were "Cimarosiana," conducted by Dr. Malcolm Sargent, and "The Fire Bird," conducted by Stravinsky.

The Paris correspondent of the *London Times* wrote for the issue of June 22 this article concerning the production at the Sarah Bernhardt Theatre:

"A new work by Stravinsky is inevitably an event of some importance in the world of music, but the developments of his style are perhaps awaited and discussed with greater interest in Paris than in any other capital. The interest of 'Apollo Musagetes' certainly lies primarily in the music, though with the attention half distracted by the color and movement of the stage it is difficult to appreciate fully the beauties of the score.

"'Apollo Musagetes' has no story and is little more than a series of 'divertissements' dealing with the birth of the god and his inspiration of the Muses. It is dancing rather than action or symbolic significance which counts in 'Apollo.' The choreography by M. Balanchin is founded no doubt on the steps and movements of the classic school, and, while presenting new elements of striking originality and beauty, avoids the grotesque attitudes which have marked the productions of recent years. M. Lifar is the Etruscan Apollo of Veii come to life. From the moment when he emerges from the rock upon which his mother Leto is sitting until the chariot descends from the sky to carry him and the Muses to their new home upon Parnassus, he maintains the lines and gestures of archaic sculpture. Compared with the god, the Muses Terpsichore, Calliope, and Polymnia seem strangely nineteenth-century in their formal ballet skirts and tight mauve bodices, but the contrast is not unpleasant, and Mmes. Nikitina, Tchernicheva, and

*This "Ode" is written to the verses of an eighteenth-century poet. The verses celebrate the glory of God as represented in an aurora borealis.

Doubrovska convey with their accustomed grace and beauty the special attributes of each."

*
* *

Mr. Bonavia, in the *Daily Telegraph,* wrote of the production of "Apollo" in London:

"That it marks a return to classical tendencies is perhaps an exaggerated way of saying that it consists of clear and less sophisticated music than one would have expected from the composer of 'The Nightingale.'

"There is no plot, but a programme, which for ballet purposes serves probably even better.

"We assist at the very birth of the god; we see him received by two goddessess, who offer him nectar and ambrosia; he grows before our eyes, he moves his limbs tentatively at first, then with ever greater confidence he leaps, till we feel sure that this young god was destined from the first to fall under the notice of M. Diaghilev.

"Three Muses appear—Calliope, Polymnia, and Terpsichore. Apollo has something to say and something to give to each of them. With his gifts and under his tuition, they become the guardians of poetry, of mimic action, and of the dance. But, as could be expected, Terpsichore is the favorite. Apollo dances with her a 'pas de deux,' during which, it would seem, they look in the future, and hear the dances which fascinated Europe until the end of the last century, the waltz occupying a conspicuous position.

"This undoubtedly is the part which puzzled the audience most.

A. H. HANDLEY, Announces

TWO MUSIC DRAMAS

WITH

Mme. BERENICE WYER, *Composer-Pianist*

AND

HUGH WILLIAM TOWNE, *Reader*

A new and exquisite Art, combining Music and Blank Verse.

PAOLO AND FRANCESCA

By Stephen Phillips

A modern version of the immortal love-story, embodied in Danté's Divine Comedy.

The music is based on three leading motives, with interludes for piano alone, which are rich and colorful tone-pictures.

MARY MAGDALENE

By Maurice Maeterlinck

A little-known masterpiece of the great Belgian dramatist, which is founded on the Biblical narrative. A story of profound significance to the whole Christian world. The Divine Voice is heard, giving forth The Beatitudes. The music is subdued and reverent, closing with the triumphant prophecy of the Resurrection.

Both plays given in costume, with the composer at the Piano.

Circulars sent upon application to

A. H. Handley, *Manager*

162 Boylston Street Boston, Mass.

They expected the incredible, and they found music but too well authenticated; they were waiting for rhythms, constant only in inconstancy, and they heard measures as smooth as those of 'Rosenkavalier.' Naturally enough, there were some who wondered after the performance whether Stravinsky would not some day repudiate the works of his younger days and begin to write in the manner of Tchaikovsky or Mendelssohn.

"It is difficult to say what a man who can adopt or divest himself of a style as easily as we put on or take off a garment will do next. Perhaps he only chose to be transparent because Apollo was the god of light and the enemy of darkness. But this new style suits the ballet admirably; it is ballet music par excellence, and must have given a free hand to the choreographer, M. G. Balanchin, whose ideas were most admirably carried out."

* * *

The following interesting article by W. H. Haddon Squire was published in the *Christian Science Monitor* of July 14, 1928:

"Stravinsky has spoilt his public. He began a meteoric career by letting off 'fireworks,' and no other contemporary composer has given his admirers so much that may be truly described as sensational. In fact, audiences and critics alike now positively demand that everything he does must startle and dazzle them. They feel cheated if on every occasion the giant does not, in the words of the ancient metaphor. 'Ossa on Olympus heave, on Ossa roll Pelion with all his woods; so scale the starry pole.' They would make the giant their slave.

"Dazzlement and glitter are completely absent from the latest Stravinsky ballet, 'Apollo Musagetes.' Instead, we are confronted both on the stage and in the orchestra, with an economy and simplicity that perhaps only the sophisticated will not find puzzling and mistake for bareness or emptiness. Artistically, 'Apollo Musagetes' is the very negation of those ideals which for more than a century have dominated middle Europe and which can be observed running to seed in Strauss's ballet 'The Legend of Joseph.'

"Twenty years have passed since Gordon Craig wrote '. . . in going through the stage-door of the theatre, I saw there the following words, "Sprechen streng verboten," which means "Speaking Strictly Forbidden." The first moment I thought I was in heaven. I thought, "At last they have discovered the Art of the Theatre." . . .' And happily, in the art-form of ballet, unlike in that of opera, speaking is strictly forbidden. Apollo Musagetes and his Muses and goddesses do not demean themselves by the utterance of our common tongue.

"Their eloquence is music made visible in movement—a language more fitting for gods and goddesses, Apollo Musagetes, and his Muses; and we were left in no doubt that on this occasion Terpsichore was of the three his favorite Muse, as obviously she was also of her brilliant choreographer—George Balanchin—to say nothing of the composer himself.

"There are two ways of approaching Stravinsky's score. The

SYMPHONY HALL . . BOSTON

Sunday Aft., April 20, at 3.30

RECITAL by

Roland Hayes

The programme will include:—

Bach—"He would in Christ be Living,"
from the Cantata "Der Himmel Lacht"

Bach—Denke Doch

Schubert—The Crow

Schubert—Joys of Childhood

Hugo Wolf—"Blessed be the Holy Mother"

Hugo Wolf—E'en Little Things

Josten—Roundelay

Santoliquido—Second Persian Poem

Slonimsky—My Little Pool

Bacon—The Last Invocation (Whitman)

and a

Group of Negro Spirituals.

TICKETS NOW ON SALE AT BOX OFFICE

first, followed by nearly all the professional critics, is carefully to detach the music from the ballet and consider it purely as music. The second is to regard the ballet as a whole and examine the score, its substance, style, and treatment, by their relations to the rest of what is, after all, a synthetic form. And it need not be urged that in either case it is useless to bring to 'Apollo Musagetes,' those æsthetic ideals which were responsible for the famous catch-phrase, 'Every picture tells a story.'

"Scored wholly for string orchestra this simple music—a child can understand it—is in the authentic ballet tradition. One is constantly diverted by melodic turns and rhythms that are as familiar as the flounced skirt of the ballerina herself. This, no doubt, explains why many critics describe the score as 'commonplace.' For anyone with ears to hear, however, even a single performance reveals a hundred felicities and a sober yet apparent beauty. It is said by those who dance to this music that familiarity only adds to its attractiveness.

"Musicians generally, and composers in particular, are apt to lag behind their colleagues who use the brush and pen. Inspired by a wide artistic culture, Stravinsky's art is definitely of its time. No contemporary composer has been so quick to seize in music the possibilities exploited by progressive workers, in other mediums.

"And it is here, to use a colloquialism, that the average mystified critic gets him wrong. Cocteau has described one incident in the general uproar which greeted the 'Sacre de Printemps' in Paris: 'Standing up in her loge, her tiara awry, the old Countess de P. flourished her fan and shouted, scarlet in the face, "It's the first time for sixty years that anyone's dared to make a fool of me." ' Cocteau adds, 'The good woman was sincere; she thought there was some mystification.' 'Apollo Musagetes' will mystify neither the sophisticated artist nor—the child."

It has been said of this ballet that it has two ancestral homes: Parnassus and Versailles.

Your Bridal Portraits

. . . are worthy of the finest photography—Bachrach Portraits in Carbon.

Bachrach

Photographs of Distinction

647 Boylston Street

Kenmore 4750

Newton Quincy Lynn

SYMPHONY HALL, BOSTON

YOUNG PEOPLE'S CONCERTS

THE AFTERNOONS OF

Wednesday, April 23, and Thursday, April 24, 1930

at 4 o'clock

BY THE

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

W. H. BRENNAN, Manager G. E. JUDD, Asst. Manager

Dr. Serge Koussevitzky and Richard Burgin will conduct.

There will be brief explanatory remarks with steroptican slides, by Alfred H. Meyer.

PROGRAMME FOR BOTH CONCERTS

Beethoven — First Movement from the Fifth Symphony, in C minor
Allegro con brio.

Haydn . . . . Finale from the Symphony in D major (B. & H. No. 31)
Theme with Variations.

Ravel . . . . . From the "Mother Goose" Suite
Beauty and the Beast Converse.

Strauss . . . . "Till Eulenspiegel's Merry Pranks," after the Old-fashioned, Roguish Manner, in Rondo Form

Wagner . . . . . The Ride of the Valkyries

Three hundred desirable floor seats have been reserved, to be sold directly to individuals for their children. These special reserved tickets are available to Symphony Subscribers at the Symphony Hall box office at $1.00 each.

No adult will be admitted unless accompanied by one or more children. The balance of the seats will, as before, be offered the schools of Greater Boston at 35 cents each.

Prelude and "Love-Death" from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1, 1895.‡

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love.. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Oberge a little later; to English writers in the thirteenth century.—Ed.

APPLICATIONS FOR ADVERTISING SPACE IN THIS PROGRAMME SHOULD BE MADE TO L. S. B. JEFFERDS, ADVERTISING MANAGER, SYMPHONY HALL, BOSTON

KONATE

A NEW SERVICE FOR MOTH PROTECTION

Has been scientifically developed and has passed every conceivable laboratory and practical test

Scientific Treatment of your Household Woolens Carpets Rugs Upholstered Furniture or other Household Articles

We can furnish you with full information at once on Konating Service

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

46 Temple Place
284 Boylston Street
29 State Street
1 Galen Street Watertown

Telephones
MID dlesex 5700
BAC k Bay 3900

You Can Rely on Lewandos

SANDERS THEATRE :: CAMBRIDGE

CLOSING CONCERT

OF THE SEASON

Thursday Evening, May 1, 1930

AT EIGHT

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, Conductor

BACH CANTATA CLUB

G. WALLACE WOODWORTH, Conductor

EMMANUEL CHURCH, 15 Newbury St., Boston

(Through the courtesy of Dr. Washburn)

THURSDAY, APRIL 24, at 8.30 P. M.

PALESTRINA—STABAT MATER
BACH—CANTATA 4 Christ lay in death's dark prison
HOLST—PSALM CLXVIII

Tickets may be had at
HERRICK'S, 543 Boylston Street
at HOMEYER'S, 458 Boylston Street, Boston
and at AMEE'S, 21 Brattle Street, Cambridge

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS,
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS

Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

MUSICAL INSTRUCTION

The Longy School of Music
announces a new member of its faculty
FREDERIC TILLOTSON
Teacher of the Pianoforte
Mr Tillotson has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer.
The Longy School is now using exclusively the
Catalogue sent on request **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

MAY SLEEPER-RUGGLES
TEACHER OF VOICE
Singing and Speaking
Voice Development and Restoration
Residence Studio
Hampden Hall, 8 Plympton Street, Cambridge, Mass
Tel. University 2639

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS Steinway Hall New York City
STUDIO Pierce Building Copley Square, Boston

MUSICAL INSTRUCTION

VOICE DEVELOPMENT — Henry Jackson Warren — SINGING

BARITONE

KENmore 3763 — Studio: 138 Newbury Street, Boston

ROY R. GARDNER

TEACHER OF SINGING

77A CHARLES STREET

HOME: HAYMARKET 6634 — STUDIO: HAYMARKET 1465

DOROTHY BREWSTER COMSTOCK

VIOLINIST AND TEACHER

Member of Music Faculty
The Beaver Country Day School
Chestnut Hill, Massachusetts

Address: 16 Traill Street,
Cambridge, Massachusetts
Telephone University 1997-R

FRANK — ERNESTO

LA FORGE — BERÚMEN STUDIOS

VOICE — PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary. Tel. Trafalgar 8993
14 West 68th Street, New York, N. Y.

Summer School, June 1st to Aug. 15th

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig — Gould & Bolttler, London — J. B Cramer & Co., London
Cotta Edition, Stuttgart — Forsyth Bros., Ltd., London — Cary & Co. London
Practical Pianoforte School — Beal, Stuttard & Co., London — F. Hofmeister-Germer Works, Leipzig
Banks & Co., York — Joseph Williams, Ltd., London — Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS

SEND FOR A FREE THEMATIC CATALOG

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT
175 DARTMOUTH STREET — BOSTON
(Kenmore 8431)

ROSALIE THORNTON

PIANO STUDIOS

282 DARTMOUTH STREET — BOSTON
41 CONCORD AVENUE — CAMBRIDGE

Telephone: COMMONWEALTH 4994

JOHN LANE

TEACHER OF SINGING

STEINERT HALL
162 BOYLSTON STREET — BOSTON
Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library — Tel. Penn. 4797

MARGARET ANDERTON

Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston

NEW YORK — 902 Steinway Hall
BOSTON (Thursdays only) — 26 Steinert Hall

Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

Miss LILA M. HOLMES

TEACHER OF PIANO

25 WESTBOURNE TERRACE, BROOKLINE

Studios { 64 Commonwealth Ave., Tel. Aspinwall 8584
Milton Academy, Milton

ELISE REIMER-KELLY

Tone Builder

Professionals a Specialty

Tel. Circle 5149 mornings

806 Steinway Hall — New York

ADOLPH B. DAVID

PIANO TUNER

68 Cheney St. — ROXBURY, MASS

Tel. Malden 3558 or Garrison 5545

At Copley Square

THE Lee, Higginson Trust Company has opened an office at Copley Square . . . across from Trinity Church at the corner of Boylston and Clarendon Streets.

This office will specialize in personal banking — checking accounts — administration of trusts and estates — investment management . . . a service which provides experienced management for the investment of your funds to meet your individual requirements.

We believe that the Copley Square location will prove especially convenient, and the personnel has been selected with a view to providing the most competent and cordial service possible to the individual.

LEE, HIGGINSON TRUST CO.

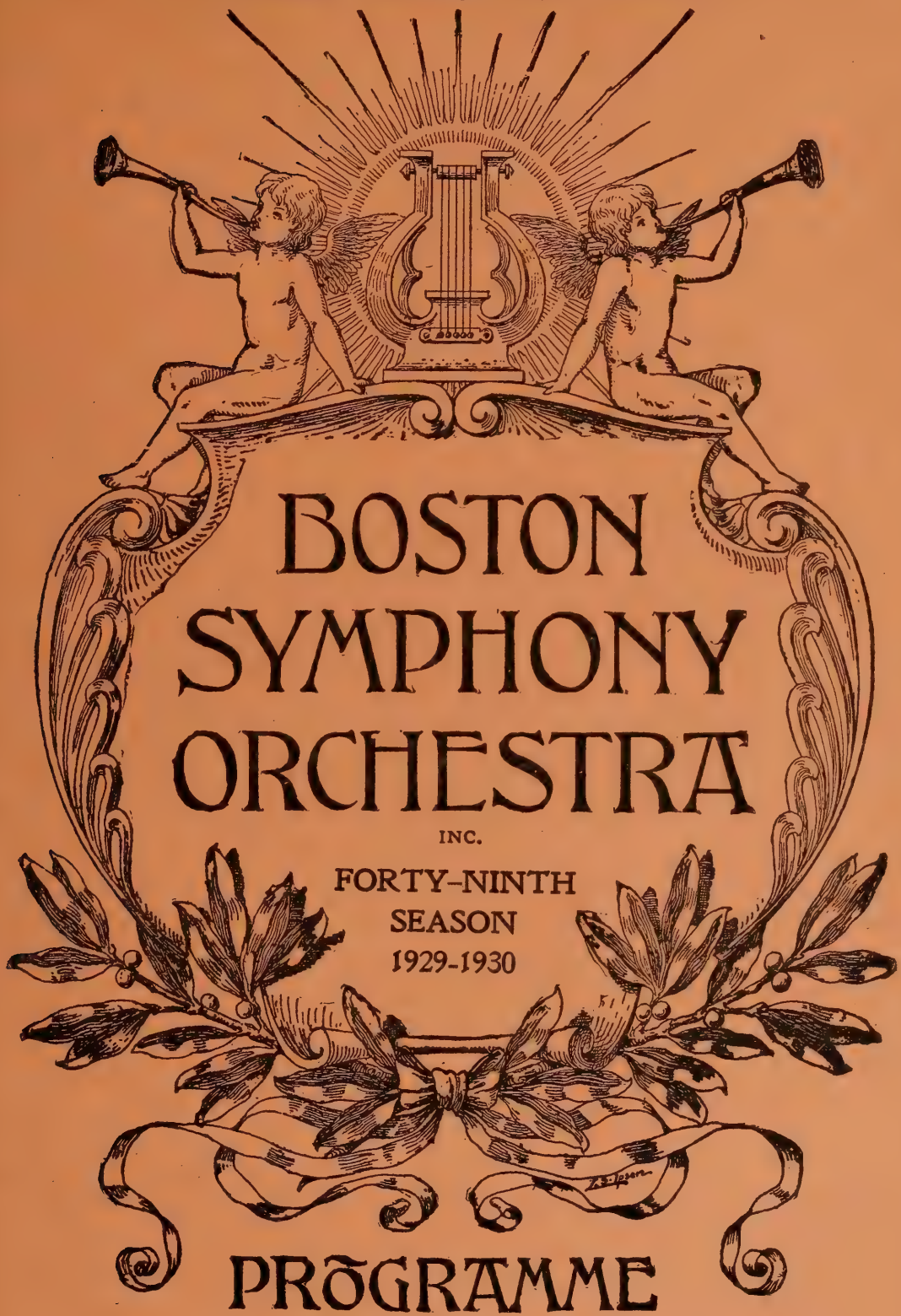
50 FEDERAL STREET, BOSTON

AND AT COPLEY SQUARE — CORNER OF CLARENDON

SANDERS THEATRE . . . CAMBRIDGE

HARVARD UNIVERSITY

Thursday Evening, May 1, at 8.00



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON

1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

SANDERS THEATRE . . CAMBRIDGE

HARVARD UNIVERSITY

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

NINTH CONCERT

SEASON 1929-1930

THURSDAY EVENING, MAY 1, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

the STEINWAY that you buy today will serve your children's children

•

FEW THINGS today are really built to last. But the Steinway is a notable exception. It is made like a watch, inside and out. Only the finest workmanship and materials enter into it. For 30, 40 or 50 years and more it will continue to bring delight and entertainment to your family. . . . You need never buy another piano! Such durability as this spells real economy. The Steinway will outlast three ordinary pianos, besides giving you the depth and beauty of tone which only a Steinway can give. There are many models and prices. Make your visit to your nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

BOSTON COMMON TREMONT ST. AT WEST

Drawn by Chandler & Co.'s artist.

Crin lace crown insert in baku hat. 10.00

Over a Thousand New Hats

Every line in the new hats; brim lines, crown lines, the placing of a dainty flower or bit of tasteful trimming shows the inspiration of genius. The supple baku, straw or hair, lace and chanvre soie are developed on the smart lines of models designed by Agnes, Mado, Alphonsine and a score of noted modiste, with the same painstaking care and skilfulness shown in the originals.

10.00 to 20.00 to 25.00

French Salon—Second Floor

SANDERS THEATRE . . . . CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

NINTH CONCERT

THURSDAY EVENING, MAY 1

AT 8.00

PROGRAMME

Weber . . . . . Overture "Oberon"

Hill . . . . . "Lilacs," Poem for Orchestra, Op. 33
(after Amy Lowell)

Ravel . . . . . Rapsodie Espagnole

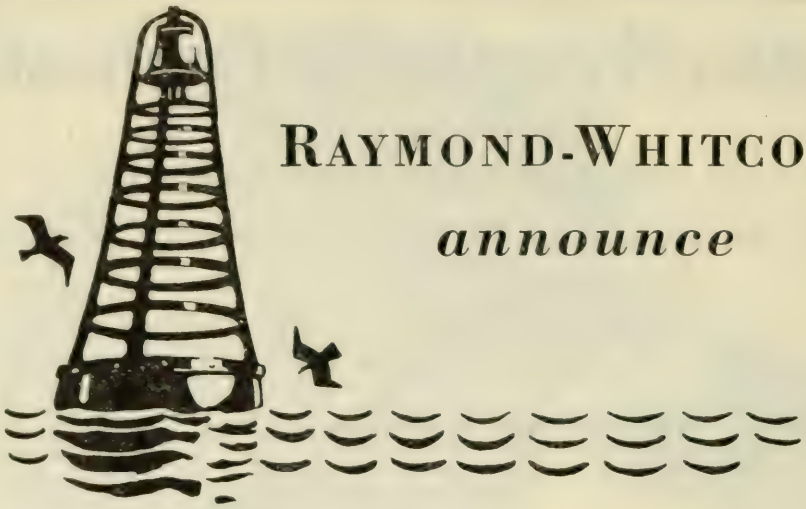
I. Prélude à la Nuit.
II. Malagueña.
III. Habanera.
IV. Feria.

Brahms . . . . Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.

STEINWAY PIANO USED

There will be an intermission of ten minutes before the symphony



RAYMOND-WHITCOMB

announce

ROUND THE WORLD CRUISE

To sail January 21, 1931

¶ The Cruise Ship will again be the "Columbus" — which is the largest and fastest ship ever to sail round the world. Because of her superior speed, the time spent at sea will be less than on other cruises — and the length of the Cruise will be reduced to 107 days without reducing the number of places visited or the shore programs. ▲ With visits to all the usual Round-the-World-Cruise countries and to *Penang, Malacca, Zamboanga, Macassar* — and trips to *Bali* and *Angkor Wat.* $2000 and up.

MEDITERRANEAN CRUISE

To sail January 31, 1931

¶ This cruise is timed to be in *Nice* for the famous Carnival. It will visit five of the larger and historic Mediterranean islands — *Sicily, Malta, Cyprus, Rhodes* and *Corsica* — and several of those smaller Mediterranean cities which are truly typical — as *Palermo, Taormina, Cattaro* and *Ragusa.* With ten days in Egypt and the usual visits to *Algiers, Tunis, Naples, Venice, Constantinople, Athens* and the *Riviera.* Rates, $1000 and upward.

North Cape Cruise, June 24, 1930 *Land Cruises in America*
Tours and Independent Trips to Europe

RAYMOND & WHITCOMB COMPANY

165 Tremont Street **Tel. Hancock 7820**
122 Newbury Street **Tel. Kenmore 2870**
BOSTON, MASSACHUSETTS

Overture to the Opera "Oberon" . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Oberon; or, the Elf-King's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.' "

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.*

Weber received for the opera £500. William Thomas Parke, the first oboist of Covent Garden at the time of the production, wrote in his entertaining "Musical Memoirs": "The music of this opera is a refined, scientific and characteristic composition and the overture is

*The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Scherasmin, A. Laurence (*sic*); Oberon, G. F. Hall; Mermaid, Miss Isaacson (?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover, from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.

To Musical Societies & Publick Assemblies

Ye Olde New England

PSALM-TUNES

1620—1820

With Historical Sketch and Biographical Notes

By

William Arms Fisher

The only book of its kind issued, price, $1.00

OLIVER DITSON COMPANY

179 TREMONT STREET, BOSTON

an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.' "

* * *

The story of the opera was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon of Bordeaux." Oberon and Titania have vowed never to be reconciled until they find lovers faithful in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to kill the favorite at Baghdad and to wed the Caliph's daughter, Rezia. The lovers, having met, in a vision, are in love. At Baghdad, Huon being sent there because he had slain a son of Charlemagne, kills Babekan, bethrothed to Rezia, and escapes with her, by the aid of a magic horn given to him and blown by Scherasmin, Huon's shield-bearer. The horn compels the Caliph's court to dance. Oberon appears and makes the lovers swear to be faithful in spite of all temptation. They are shipwrecked. Rezia is captured by pirates; Huon is wounded. The Emir Tunis has Rezia in his harem; his wife Roschana is enamored of Huon. The Emir orders the wife and Huon to be burned; but again the magic horn is blown. Oberon, reconciled to Titania, brings the lovers to Charlemagne's court, where they are welcomed with pomp and ceremony.

There is another pair of lovers in the opera: Scherasmin and Rezia's Arabian maid, Fatima.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march, there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco

In tune with
the smartest
occasions

White Rock
The leading mineral water

FORTHCOMING ISSUES
OF COLUMBIA MASTERWORKS*

RIMSKY-KORSAKOV

SCHEHERAZADE

The great Russian's superb orchestral suite, inspired by tales from that amazing treasure house of romance The Arabian Nights, is newly recorded for Columbia by Gaubert and the Orchestra of the Paris Conservatory in a performance which mirrors every detail of strength and beauty.

COLUMBIA MASTERWORKS SET No. 136

RIMSKY-KORSAKOV . . . *Scheherazade*

Symphonic Suite for Orchestra

By Philippe Gaubert and Paris Conservatory Orchestra

In Eleven Parts, on Six 12-inch Records

$12.00 with album

BACH Suite No. 3, in D major

This noble example of the great master's distinctive style, containing the famous Air for G String as originally written, is one of the outstanding works in the classic tradition. Its interpretation by the Brussels Royal Conservatory Orchestra under Desire Defauw's direction brings forth in perfection the severe loveliness of its delightful measures.

COLUMBIA MASTERWORKS SET No. 135

BACH . . . . . *Suite No 3, in D major*

By Desire Defauw and Orchestra of the Brussels Royal Conservatory

In Five Parts, on Three 12-inch Records

$6.00 with album

"Magic Columbia *Notes"*

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U.S. PAT. OFF.

Viva-tonal Recording—The Records without Scratch

*Reg. U. S. Pat. Off.

in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the Dark Blue Waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

***

Weber was asked by Charles Kemble in 1824 to write an opera for the Theatre Royal, Covent Garden. Weber chose "Oberon" for the subject. Planché was selected to furnish the libretto. In a letter to him, Weber wrote that the fashion of it was foreign to his ideas: "The intermixing of so many principal actors who do not sing—the omission of the music in the most important moments—all these things deprive our 'Oberon' of the title of an opera, and will make him (*sic*) unfit for all other theatres in Europe, which is a very bad thing for me, but—*passons là-dessous.*"

Weber, a sick and discouraged man, buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto to Dresden an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London. Weber received for the opera £500. He was so feeble that he could scarcely stand without support, but he rehearsed and directed the performance seated at the piano. He died of consumption about two months after the production.

Planché gives a lively account of the genesis and production of "Oberon."* He describes the London public as unmusical. "A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery, and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsmen's Chorus and the *diablerie* in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English Musical *critics* to 'wind through a keyhole!'† . . . None of our actors could sing, and but one singer could act, Madame Vestris, who made a

*"Recollections and Reflections," by J. R. Planché. Vol. I, pp. 74-86 (London, 1872).

†Planché cites a writer in the *Quarterly Musical Magazine and Review* for June, 1875: "Nearly all that was not irresistibly ridiculous was supremely dull."

charming Fatima. . . . My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera such as would be required at the present day."*

The first performance in Germany of "Oberon" in "its original shape" was at Leipsic, December 23, 1826.

"Lilacs," Poem for Orchestra, Op. 33 (after Amy Lowell)

Edward Burlingame Hill

(Born in Cambridge, Mass., September 9, 1872; now living there)

"Lilacs" was performed for the first time at a concert of the Boston Symphony Orchestra in Boston on April 1, 1927. Mr. Hill contributed the following notes to the Orchestra's programme back of that date:

"Long an admirer of Miss Lowell's poetry, it one day struck me forcibly that 'Lilacs'† was an excellent 'subject' for musical treatment by one of New England ancestry. On reflection, I soon saw the impracticability of attempting to follow the poem in detail, and the present work is the result of impressions connected with portions of the poem, chiefly the beginning and the end.

"After a brief introduction, the principal theme is heard in the woodwind, later in the strings, and at last in the full orchestra. From this grows a contrasting episode, after which the material of the first part returns with a varied development and closes with a reference to the introduction.

"'Lilacs' is scored for three flutes (third interchangeable with piccolo), two oboes, English horn, two clarinets in B-flat, bass clarinet in B-flat, two bassoons, contrabassoon, six horns, three trumpets, three trombones and tuba, kettledrums, triangle, cymbals, bass-drum, celesta, harp, piano, and the usual strings. The score is inscribed *In Memoriam A. L.*"

*There was a performance in London with German text by Th. Hell in 1841 (Rezia, Mme. Heinefitter; Huon, Haizinger; in Italian, on July 3, 1860 (Rezia, Mme. Tietjens; Fatima, Mme. Alboni). Benedict furnished recitatives, partly his own, partly from other works of Weber's.

†From "What's O'Clock," Houghton Mifflin Company, Boston.

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee part of the coffee bean

LILACS*

Lilacs,
False blue,
White,
Purple,
Colour of lilac,
Your great puffs of flowers
Are everywhere in this my New England.
Among your heart-shaped leaves,
Orange orioles hop like music-box birds and sing
Their little weak, soft songs;
In the crooks of your branches,
The bright eyes of song sparrows sitting on spotted eggs,
Peer restlessly through the light and shadow
Of all springs.
Lilacs in door-yards
Holding quiet conversations with an early moon:
Lilacs watching a deserted house
Settling sideways into the grass of an old road:
Lilacs, wind-beaten, staggering under a lopsided shock of bloom
Above a cellar dug into a hill.
You are everywhere.

Lilacs,
False blue,
White,
Purple,
Colour of lilac
Heart leaves of lilac all over New England,
Roots of lilac under all the soil of New England;
Lilac in me because I am New England,
Because my roots are in it.
Because my leaves are of it,
Because my flowers are for it;
Because it is my country
And I speak to it of itself,
And sing of it with my own voice
Since certainly it is mine.

Rapsodie Espagnole . . . . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home at Montfort-l'Amaury and Paris)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The Rhapsody was enthusiastically received; the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the malagueña had been repeated: "Play it once more for those downstairs who have not understood it." At the end of the Rhapsody the same person shouted to the occupants of suberibers' seats: "If it had been something by Wagner you would have found it very beautiful."

The first performance of the Rhapsody in Boston was by the Boston Orchestral Club on January 26, 1910. Ravel conducted it when he was guest conductor of the Boston Symphony Orchestra on January 13, 14, 1928. Mr. Longy conducted.

The Rhapsody was performed by the Theodore Thomas Orchestra

*With the kind permission of the publishers, Messrs. Houghton Mifflin Company, Boston.

in Chicago on November 12, 13, 1909. The first performance by the Boston Symphony Orchestra was on November 21, 1914. Ravel conducted it when he was guest conductor of the Boston Symphony Orchestra on January 13, 14, 1928.

The Rhapsody is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, two harps, and the usual strings.

It is really a suite in four movements: Prélude à la Nuit, Malagueña, Habanera, Feria.

I. Prélude à la Nuit. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The clarinets have a short subject, and this is repeated at the end by solo strings. Cadenzas, now for two clarinets and now for two bassoons, interrupt the movement. The cadenza for bassoons is accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The movement ends with a chord in harmonics for divided violoncellos and double-basses. The second movement follows immediately.

II. Malagueña. Assez vif, A minor, 3-4. The Malagueña, with the Rodeña, is classed with the Fandango: "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops". The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco, a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At

LEADING DEPARTMENT STORES

been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

In Ravel's Malagueña there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato chords. After a climax there is a pause. The English horn has a solo in recitative. The rhythmic figure of the opening movement is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. Habanera. Assez lent et d'un rythme las, 2-4. Ravel wrote in 1895 a Habanera for two pianofortes, four hands. This was utilized in the composition of the Habanera in the Rhapsody. The chief subject enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section. To wood-wind instruments and the first harp is given a new idea rhythmed by the tambourine, while the strings are busied with the syncopated figure. This theme is worked out till nearly the end, which is brought by harmonics for the harp, with the syncopated rhythm in the first violins and at last for the celesta.

Few histories or encyclopædias of the dance mention the Habanera. Mr. H. V. Hamilton contributed the article about this dance to Grove's Dictionary of Music and Musicians (Revised Edition). He says that it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called 'contradanza criolla' (Creole country-dance). . . . An Habanera usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a marked feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example." (This example is given in notation.) "The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several 'copias' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head, and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful."

"La Habenera," a lyric drama in three acts, libretto and music by Raoul Laparra, was produced at the Opéra-Comique, Paris, on February 26, 1908. The chief singers were Salignac, Pedro; Séveilhac, Ramon; Mlle. Demellier, La Pilar; Vieuille, Un Vieux. Ruhlmann conducted the first performance in the United States at the Boston Opera House on December 14, 1910: Robert Lassalle, Pedro; Ramon Blanchart, Ramon; Fely Dereyne, La Pilar; José Mardones Un Vieux. André Caplet conducted. Later performances were on December 23, 1910; and on March 22, 25, 1912, when the chief singers were Mme. Gay and Messrs. De Potter and Riddez. Aubert's "Habanera" for orchestra (Paris, 1919) was played in Boston by the Boston Symphony Orchestra on October 19, 1923, and April 29, 1927.

IV. Feria ("The Fair"). Assez animé, C major, 6-8. The movement is in three parts: The first is based on two musical ideas—the first two measures for flute; the second by muted trumpets rhythmed by a tambourine; later, oboes and English horn, rhythmed by xylophone; then full orchestra *ff*. The second opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

Symphony No. 2, in D major, Op. 73 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.

Your Bridal Portraits

. . . are worthy of the finest photography—Bachrach Portraits in Carbon.

Bachrach

Photographs of Distinction

647 Boylston Street

Kenmore 4730

Newton Quincy Lynn

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more

natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Har-

*A second and somewhat revised edition was published in 1901. The second edition has been translated into English by Arthur Bles.

APPLICATIONS FOR ADVERTISING SPACE IN THIS PROGRAMME SHOULD BE MADE TO L. S. B. JEFFERDS, ADVERTISING MANAGER, SYMPHONY HALL, BOSTON, MASS.

vard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience. or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise. and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

* "The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

List of Works Performed at these Concerts during the Season of 1929-1930

Bach

Brandenburg Concerto No. 3 in G major for String Orchestra — III. December 5

Prelude and Fugue in E-flat (for Organ) (Arranged for Orchestra by Schönberg) — VI. March 13

Beethoven

Symphony No. 5 in C minor, Op. 67 — I. October 17

Overture to Göethe's "Egmont," Op. 84 — II. November 7

Concerto for Pianoforte No. 4, in G major, Op. 58 — VII. April 3
Soloist: Artur Schnabel

Overture to "Leonore" No. 3, Op. 72 — VII. April 3

Symphony No. 6 in F major, Op. 68, "Pastorale" — VIII. April 17

Brahms

Symphony No. 2 in D major, Op. 73 — IX. May 1

Debussy

"La Mer," Trois Esquisses Symphoniques — I. October 17

Dvořák

Symphony No. 5 in E minor "From the New World," Op. 95 — V. February 20

Glazounov

Symphony No. 6, in C minor, Op. 58 — IV. January 16

Concerto for Violin, Op. 82 — IV. January 16
Soloist: Benno Rabinoff

"Stenka Razin," Symphonic Poem, Op. 13 — IV. January 16

Handel

Concerto Grosso for String Orchestra, Op. 6, No. 10 — I. October 17

Haydn

Symphony in D major (with the Horn Call) (B. & H. No. 31) — VI. March 13

Hill

"Lilacs," Poem for Orchestra, Op. 33 (After Amy Lowell) — IX. May 1

Honegger

Concerto for Violoncello and Orchestra — V. February 20
Soloist: Maurice Maréchal

Mozart

"Eine Kleine Nachtmusik" (K. No. 525) — V. February 20

Concerto in C major, for Pianoforte and Orchestra (Koechel No. 467) — VI. March 13
Soloist: Lucille Monaghan

Piston

Suite for Orchestra (Conducted by the Composer) — VII. April 3

Ravel

"Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces — III. December 5

Bolero — V. February 20

Rapsodie Espagnol — IX. May 1

Schubert

Symphony in B minor, "Unfinished" — VII. April 3

Schumann

Symphony No. 2 in C major, Op. 61 — III. December 5

Sibelius

Symphony No. 6, Op. 104 — VI. March 13

Strauss

"Till Eulenspiegel's Merry Pranks," after the Old-Fashioned Roguish Manner,—in Rondo Form, Op. 28 — III. December 5

Stravinsky

Suite from "L'Oiseau de Feu" ("The Fire-Bird") A Danced Legend — II. November 7

"Apollon Musagète" Ballet (Apollo, Leader of the Muses) — VIII. April 17

Tchaikovsky

Symphony No. 6 in B minor, "Pathetic," Op. 74 — II. November 7

Wagner

Prelude and Liebestod from "Tristan und Isolde" — VIII. April 17

Weber

Overture "Oberon" — IX. May 1

Alexander Glazounov conducted the concert of January 16

KONATE

A NEW SERVICE FOR MOTH PROTECTION

Has been scientifically developed and has passed every conceivable laboratory and practical test

Scientific Treatment of your Household Woolens Carpets Rugs Upholstered Furniture or other Household Articles

We can furnish you with full information at once on Konating Service

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

46 Temple Place
284 Boylston Street
29 State Street
1 Galen Street Watertown

Telephones
MID dlesex 5700
BAC k Bay 3900

You Can Rely on Lewandos

FIFTIETH SEASON

1930-1931

SANDERS THEATRE

HARVARD UNIVERSITY

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

A SERIES OF EIGHT THURSDAY EVENING CONCERTS

October 16 — November 6 — December 11

January 15 — February 19 — March 12

April 2 — April 30

Members of the University who secured season tickets for the present season through the Bursar's Office will have an opportunity to re-subscribe in the same way as in the past.

Subscribers in Non-University sections will receive an invitation in the autumn to renew their subscriptions for the coming season.

Applications for seats in Non-University sections should be addressed to

W. H. BRENNAN, Manager
Symphony Hall, Boston

All season tickets are $12 each

SYMPHONY HALL SEASON 1930–1931

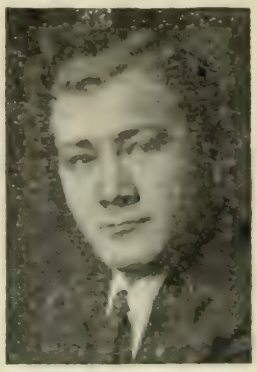
COURSE *of* SIX
SUNDAY AFTERNOON CONCERTS

at 3.30

Nov. 23 Dec. 14 Feb. 1 Feb. 22
Mar. 15 Apr. 12

JASCHA HEIFETZ
Violin

FLORENCE AUSTRAL
Soprano



JOHN CHARLES THOMAS
Baritone

WALTER GIESEKING
Piano

YELLI D'ARANYI
Violin

PAULINE DANFORTH
Piano

ROLAND HAYES
Tenor

SEASON TICKETS for the Series are now being subscribed by means of the AUTOMATIC SUBSCRIPTION BOARD in the Symphony Hall Lobby.

Tickets for the Six Concerts, $5, $7.50, $10, $12.

SYMPHONY HALL

Wednesday, May 7

OPENING NIGHT

45th Season

POPS

Orchestra of 80 Symphony Players

ARTHUR FIEDLER, Conductor

PROGRAMME

1.	POMP and CIRCUMSTANCE	Elgar
2.	OVERTURE to "Mignon"	Thomas
3.	ROSENKAVALIER WALTZES	R. Strauss
4.	FANTASIA "Aida"	Verdi
5.	SIEGFRIED'S RHINE JOURNEY from "Götterdämmerung"	Wagner
6.	TAMBOURIN CHINOIS	Kreisler
7.	BOLERO	Ravel
8.	SELECTION, "New Moon"	Romberg
9.	WHISPERING FLOWERS	Blon
10.	AMERICAN FANTASY	Herbert

Bound Volumes
OF THE
Boston Symphony Orchestra Programme

Containing
Mr. Philip Hale's analytical and descriptive notes
on all works performed during the season:

The Friday and Saturday Symphony Programmes
The Monday and Tuesday Programmes
The Young People's Concerts Programmes

"A Musical Education in One Volume"
"Boston's Remarkable Book of Knowledge"
LAWRENCE GILMAN in the *N. Y. Herald and Tribune*

Price $6.00 per volume

Address SYMPHONY HALL BOSTON, MASS.

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS,
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

MUSICAL INSTRUCTION

The Longy School of Music
announces a new member of its faculty
FREDERIC TILLOTSON
Teacher of the Pianoforte
Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer.
The Longy School is now using exclusively the
Catalogue sent on request. **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

MAY SLEEPER-RUGGLES
TEACHER OF VOICE
Singing and Speaking
Voice Development and Restoration
Residence Studio
Hampden Hall, 8 Plympton Street, Cambridge, Mass
Tel. University 2639

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building
MONDAYS
Steinway Hall
New York City
STUDIO
Pierce Building
Copley Square, Boston

MUSICAL INSTRUCTION

VOICE DEVELOPMENT — Henry Jackson Warren — SINGING

BARITONE

KENmore 3763 — Studio: 138 Newbury Street, Boston

ROY R. GARDNER

TEACHER OF SINGING

77A CHARLES STREET

HOME: HAYMARKET 6634 — STUDIO: HAYMARKET 1465

DOROTHY BREWSTER COMSTOCK

VIOLINIST AND TEACHER

Member of Music Faculty
The Beaver Country Day School
Chestnut Hill, Massachusetts

Address: 16 Traill Street,
Cambridge, Massachusetts
Telephone University 1997-R

FRANK — ERNESTO

LA FORGE — BERÚMEN STUDIOS

VOICE — PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary. Tel. Trafalgar 8993
14 West 68th Street, New York, N. Y.

Summer School, June 1st to Aug. 15th

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Boittler, London	J. B Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd.. London	Cary & Co . London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS

SEND FOR A FREE THEMATIC CATALOG

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT

175 DARTMOUTH STREET — BOSTON

(Kenmore 8431)

ROSALIE THORNTON

PIANO STUDIOS

282 DARTMOUTH STREET - BOSTON

41 CONCORD AVENUE — CAMBRIDGE

Telephone: COMMONWEALTH 4994

JOHN LANE

TEACHER OF SINGING

STEINERT HALL

162 BOYLSTON STREET — BOSTON

Telephone Hubbard 6677

THEO. VAN YORX — *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK

Opposite Public Library — Tel. Penn 4792

MARGARET ANDERTON

Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston

NEW YORK — 902 Steinway Hall

BOSTON (Thursdays only) — 26 Steinert Hall

Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

Miss LILA M. HOLMES

TEACHER OF PIANO

25 WESTBOURNE TERRACE, BROOKLINE

Studios { 64 Commonwealth Ave., Tel. Aspinwall 8584
Milton Academy, Milton

ELISE REIMER-KELLY

Tone Builder

Professionals a Specialty

Tel. Circle 5149 mornings

806 Steinway Hall - New York

ADOLPH B. DAVID

PIANO TUNER

68 Cheney St. — ROXBURY, MASS.

Tel. Malden 3558 or Garrison 5545

Investment Management to Build Your Estate

AN INVESTMENT Management Account with the Lee, Higginson Trust Company, will:

. . 1 Give you investment counsel founded upon eighty years investment experience.

. . 2 Transfer to a permanent organization the responsibility for the investment and reinvestment of your funds.

. . 3 Relieve you of routine investment duties.

. . 4 Give your property the benefit of a group of experts continually watching financial and industrial conditions.

Upon request, we shall be glad to send you our booklet "Investment Management"

LEE, HIGGINSON TRUST CO.

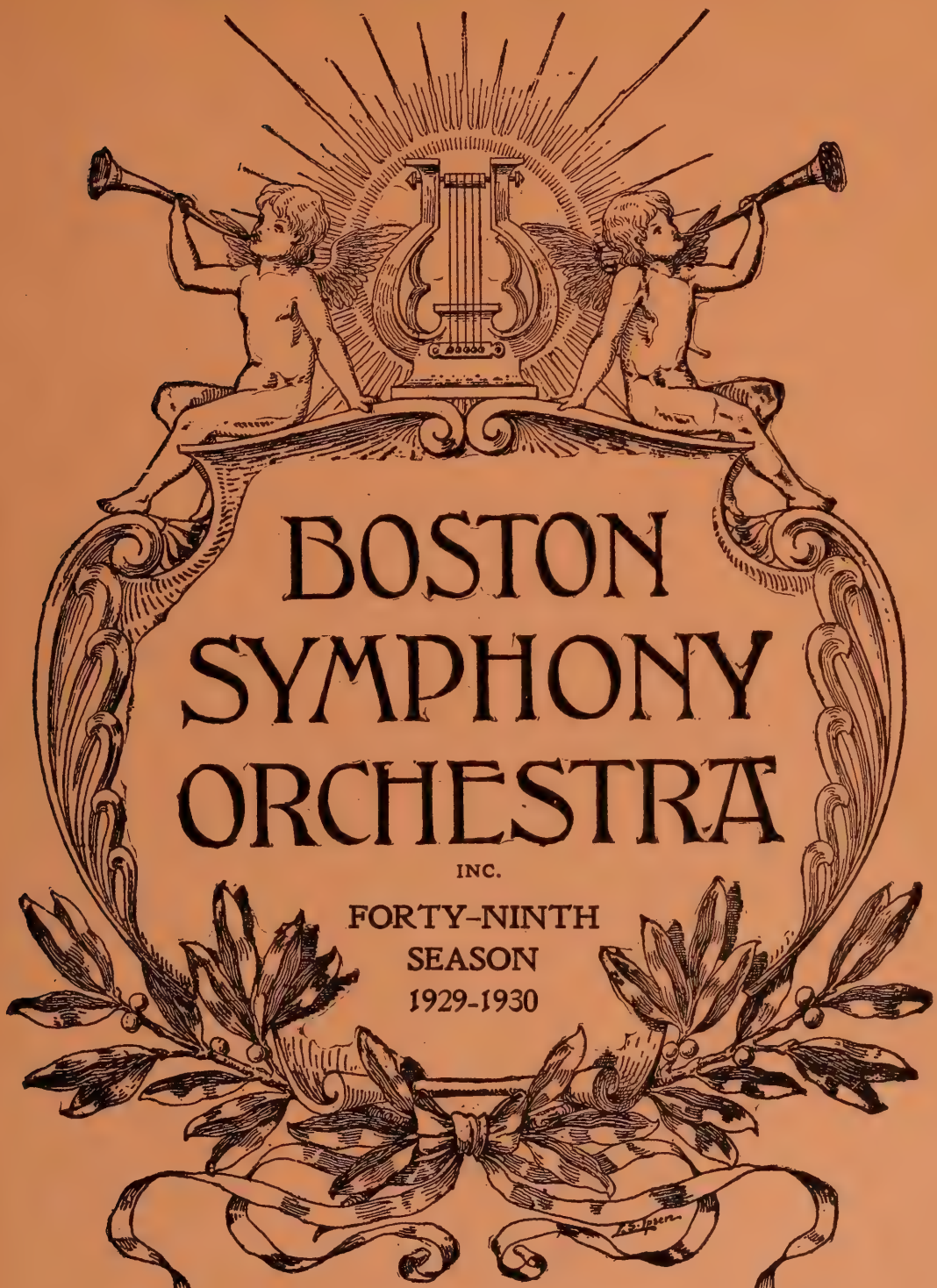
50 FEDERAL STREET, BOSTON

AND AT COPLEY SQUARE — CORNER OF CLARENDON

Providence Programmes

E. F. ALBEE THEATRE . . PROVIDENCE

Tuesday Evening, November 19, at 8.15



PROGRAMME

We Are Exclusive
Rhode Island Distributers
For These

World-Famous PIANOS

Mason & Hamlin

Knabe

Chickering
Established 1823

J. & C. Fischer

Marshall & Wendell

Ampico

Any make of Piano taken in exchange. Convenient Gradual Payments if desired and in addition a guaranteed insurance policy of protection is given without charge. Ask to have it explained to you.

(*Piano Salons — Fourth Floor*)

The Outlet Company

E. F. ALBEE THEATRE . . PROVIDENCE

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

FIRST CONCERT

TUESDAY EVENING, NOVEMBER 19, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1929, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

You can enjoy your STEINWAY now and pay for it at your leisure

•

THE BUYING of a Steinway is really a simple matter. You have only to select the model best adapted to your home, make a 10% initial payment, and the instrument is delivered *immediately*—to delight and entertain you from that moment • On such liberal terms as these, the Steinway is accessible even to the most modest income. And with it you acquire a lifetime of perfect service—30, 40 or even 50 years and more of the wonderful Steinway tone. There is a price and a model for every need. Make your visit to the nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash desposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

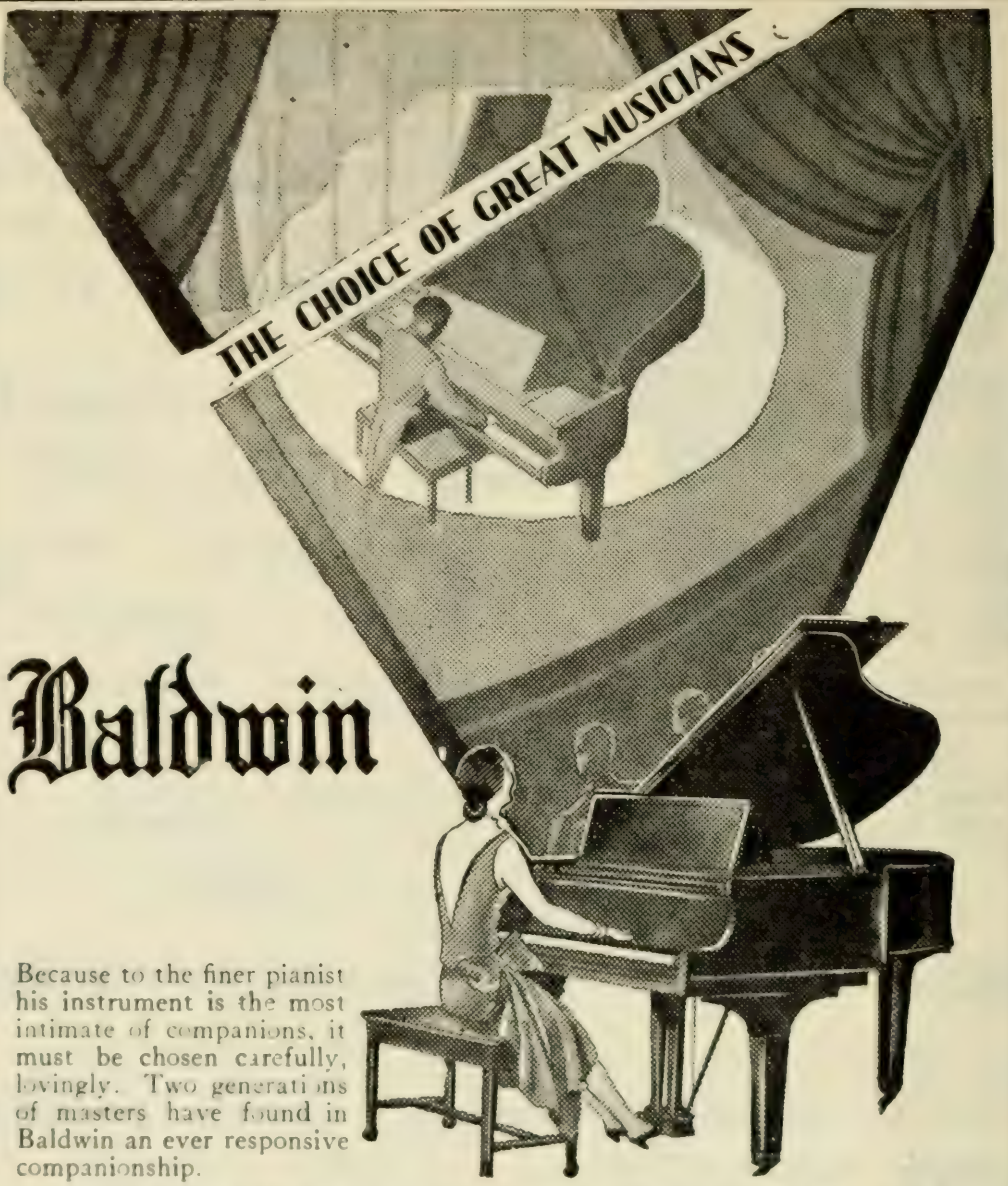
Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.



Because to the finer pianist his instrument is the most intimate of companions, it must be chosen carefully, lovingly. Two generations of masters have found in Baldwin an ever responsive companionship.

One finds the Baldwin to be the treasured instrument of such renowned artists as Wilhelm, Bachaus, Alfredo Casella, Vladimir de Pachman, Walter Gieseking and Ottorino Respighi among more than one hundred other great musicians, composers and singers.

They have chosen Baldwin as an inseparable and responsive companion and Meiklejohn, who has known fine pianos intimately for almost half a century, has chosen Baldwin to offer to you. Your selection is simplified . . . you need only "choose your piano as the Artists do."

Piano Specialist Since 1885

House of

Meiklejohn

The Keynote of Satisfaction

297 Weybosset St., Providence

PAWTUCKET WOONSOCKET

Two Hundred and Eighth Concert in Providence

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

FIRST CONCERT

TUESDAY EVENING, NOVEMBER 19

AT 8.15

PROGRAMME

Beethoven . . . . Overture to Goethe's "Egmont," Op. 84

Gruenberg . . . . . "The Enchanted Isle"

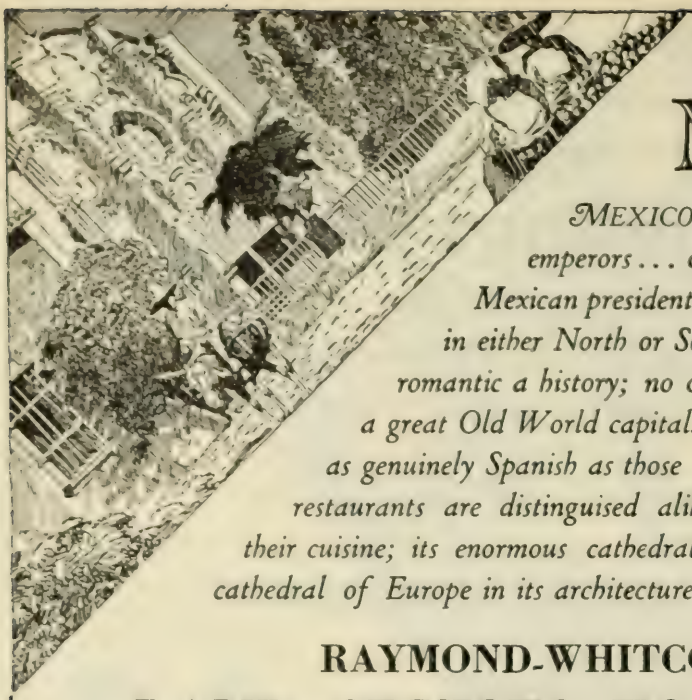
Strauss . . . . . "Till Eulenspiegel's Merry Pranks," after the Old-fashioned, Roguish Manner, in Rondo Form, Op. 28

Beethoven . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

There will be an intermission of ten minutes before the symphony.

For the music on these programmes, visit the Music Department at the Providence Public Library



MEXICO

MEXICO CITY . . . capital of Aztec emperors . . . of Viceroys of New Spain, of Mexican presidents and dictators! No other city in either North or South America has so old or romantic a history; no other has so truly the air of a great Old World capital. Its streets and plazas are as genuinely Spanish as those of Madrid and Seville; its restaurants are distinguised alike for their smartness and their cuisine; its enormous cathedral surpasses many a renowned cathedral of Europe in its architecture and its richness of treasures.

RAYMOND-WHITCOMB

LAND CRUISES TO MEXICO

Complete round trips—traveling on the Raymond-Whitcomb Land Cruise Trains with special recreation car, bedrooms and private baths. Each cruise will have 11 days in Mexico — 8 days in *Mexico City*, and will visit *Chapultepec* and *Guadalupe-Hidalgo, Puebla* and *Cuernavaca*, the famous floating gardens at *Xochimilco,* the great Aztec Pyramids at *Teotihuacan* and historic *Monterey*.

Never before has it been possible to visit Mexico in such complete comfort

Three Land Cruises: January 29, February 11, February 24. They may be taken either in combination with the Raymond-Whitcomb Land Cruises to California or — by themselves — as complete and unusual winter trips.

Send for the booklets "MEXICO" *and* "CALIFORNIA"

Round the World Cruise—January 21, 1930
Mediterranean Cruise—January 23, 1930
Round South America Cruise—February 1, 1930

West Indies Cruises
December 21, 1929; January 9; January 29; February 25, 1930
on the new liner, "Statendam"

Land Cruises to Florida and Havana

RAYMOND & WHITCOMB COMPANY

AYLSWORTH TRAVEL SERVICE, 36 WEYBOSSET STREET
CHURCH TICKET AGENCY, 54 EXCHANGE STREET

OVERTURE TO "EGMONT," OP. 84 . . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodrama," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theater, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810. It was described by a correspondent of a Leipsic journal of music as "char-

NEW CHRISTMAS MUSIC

Anthems—Mixed Voices

AVERY, STANLEY
Joy to the World (Based on "Antioch")
Octavo No. 14,308..... .15

BARNES, EDWARD SHIPPEN
It came upon the midnight clear
Octavo No. 14,304..... .15

CANDLYN, T. FREDERICK H.
Christ is born today (Carol-Anthem)
Octavo No. 14,310..... .15
The Son of Mary (Carol-Anthem)
Octavo No. 14,314..... .15

GAUL, HARVEY (Arranger)
And the Trees do moan
Octavo No. 14,319..... .15
Stars lead us ever on
Octavo No. 14,320..... .15
The Shepherds and the Inn
Octavo No. 14,318..... .15

HOSMER, E. S.
While Shepherds watched their flocks by night
Octavo No. 14,298..... .15

SANDERS, HERBERT
To us a Child of Royal Birth
Octavo No. 14,303..... .25

CANTATA

MANNEY, CHARLES FONTEYN. The Rose of the World..... .75

ORGAN

LEMARE, EDWIN H. Joy to the World (Christmas Fantasia on "Antioch") ..... .90

OLIVER DITSON COMPANY

179 Tremont Street : : : Boston

Founded 1783 : Established 1835 Incorporated 1889

"MUSICAL? PLACE THE PLACE—IT'S PLACE'S PLACE"

acteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the violoncellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

White Rock
America's Sparkling Water

© 1929
W.R.M.S.

Investment Management to Build Your Estate

AN INVESTMENT Management Account with the Lee, Higginson Trust Company, will:

. . 1 Give you investment counsel founded upon eighty years investment experience.

. . 2 Transfer to a permanent organization the responsibility for the investment and reinvestment of your funds.

. . 3 Relieve you of routine investment duties.

. . 4 Give your property the benefit of a group of experts continually watching financial and industrial conditions.

Upon request, we shall be glad to send you our booklet "Investment Management"

LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

Lee, Higginson Office Building

What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote to Bettina von Brentano: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation? And now, no more, dear good B. I came back from a bacchanalian festival only at four o'clock this morning, at which, indeed, I was forced to laugh a great deal, with the result that I have to weep almost as much to-day. Noisy joy often drives me powerfully back into myself." This letter was dated February 10. On April 12 (1811) he wrote to Goethe:—

"Your Excellence:

"The pressing opportunity of a friend of mine, one of your great admirers (as I also am), who is leaving here" (Vienna) "in a great hurry, gives me only a moment to offer my thanks for the long time I have known you (for I know you from the days of my childhood)—that is very little for so much. Bettina Brentano has assured me that you would receive me in a kindly, yes, indeed, friendly spirit. But how could I think of such a reception, seeing that I am only in a position to approach you with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Leipsic through Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont,' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be profitable for me and for my art, and will be as willingly received as the greatest praise.

"Your Excellency's great admirer,
"LUDWIG VAN BEETHOVEN."

Goethe answered this letter at Carlsbad on June 25, 1811:—

"Your friendly letter, highly esteemed sir, I received to my great pleasure through Herr von Oliva. I am most thankful to you for the opinions expressed

PROVIDENCE COLLEGE OF MUSIC

WASSILI LEPS, *Director*

PIANO DEPARTMENT
Kindergarten, Elementary and Advanced Courses

TEACHERS' NORMAL COURSE
Theory and Post Graduate Courses

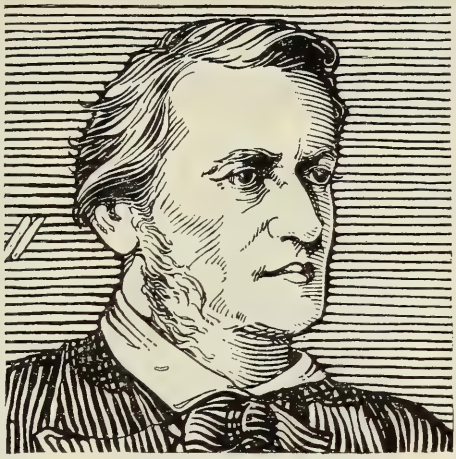
Public Recitals Fortnightly in the Recital Hall of the College

ENSEMBLE CLASSES

For from four to eight pianos, (8 to 16 players) preparatory for concert in the Spring, —open to players sufficiently advanced. For particulars and terms apply to the Secretary, Miss Lorette Gagnon. Applications Received Daily at the Office

VIOLIN: Wassily Besekirsky and Frederick F. Berick. *VOICE:* Mrs. George Hill MacLean
ORGAN: Walter Williams *CELLO:* Miss Alice M. Bailey
SIGHT-SEEING and SOLFEGGIO: Miss Germaine Bouvier

STEINERT BUILDING GASPEE 1315



RICHARD WAGNER

*Columbia Masterworks**

IN A NEW Columbia Masterworks set all the poignant beauty of Wagner's "Tristan und Isolde" has been captured for you in two leather albums.

Rendered by artists trained in the traditions of the Wagner Festspielhaus, "Tristan und Isolde" is reproduced with a brilliant fidelity that will project you right into the heart of one of the world's greatest romantic tragedies.

Your Columbia dealer will gladly let you hear this beautiful set.

Columbia Masterworks Set No. 101

RICHARD WAGNER: Tristan und Isolde (Bayreuth Festival Recordings—Second Series) Recorded in the Bayreuth Festspielhaus —Wagner Festival 1928 under exclusive Columbia contract issued by approval and authority of Siegfried Wagner, in Thirty-eight Parts —Nineteen 12-inch Records. Two Leather Albums, $28.50 complete.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U.S. Pat. Off.

therein, and I assure you that I can honestly reciprocate them, for I have never heard one of your great works performed by skilful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent. The good Bettina Brentano really deserves the sympathy you have shown her. She speaks of you with rapture and the liveliest affection, and counts the hours she spent with you as the happiest of her life. The 'Egmont' music I shall probably find when I return home, and I thank you in advance—for I have already heard it spoken of in high terms by several persons, and I think I shall be able to give it this winter at our theatre, accompanied by the music in question; by this means I hope to prepare great enjoyment both for myself and for your numerous admirers in our parts. What, however, I most wish, is to have properly understood Herr Oliva, who held out the hope that in the course of a journey you propose to take that you might visit Weimar. May it take place when the court and the whole music-loving public is here. You would certainly meet with a reception in keeping with your merits and sentiments. But no one would take greater interest in it than I myself. I wish you farewell, beg you to keep me in kind remembrance, and offer you hearty thanks for the pleasure which through you I have often received."

As we have seen, Goethe had much to say about his "Egmont" to Eckermann, but in the record of the conversations there is no allusion to Beethoven's music for the play.

In 1822, Beethoven, remembering his talk with Goethe at Teplitz, where he met him for the first time in 1812, said to Rochlitz: "I would have gone to death, yes ten times to death, for Goethe. Then, when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But the "Egmont" music had been composed and performed before the composer ever met the poet. Schindler said that Beethoven's recollection of past events was always vague.

The story of Beethoven's haughtiness and Goethe's obsequiousness

1904 1929

ANNE GILBRETH CROSS

DIRECTOR

Announces the 25th Anniversary of the Opening of

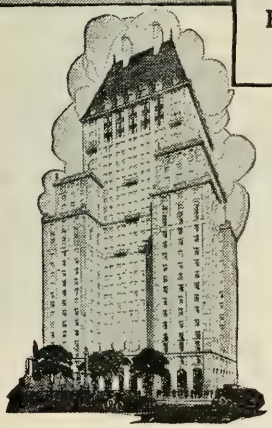
THE MUSIC SCHOOL

26 Cabot St., at Meeting St.

The PLAZA, New York

Fred Sterry
President

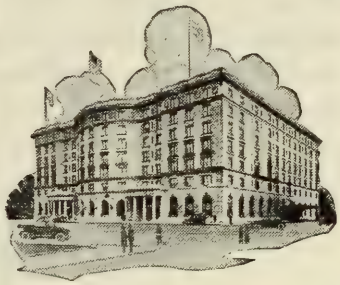
John D. Owen
Manager



The SAVOY-PLAZA

Henry A. Rost
President

New York



The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

in the presence of the imperial court has often been related, but the authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed.

Bottina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, had no suspicion of its worth,—a statement for which we find no authority. This is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmosphere of the court; fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." It is also certain that Goethe cared little for Beethoven's music, that he did not mention his name in his memoirs; but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me prodigiously, but he is, unfortunately, a wholly untamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. Already laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to

PEMBROKE COLLEGE
In Brown University

CONCERT COURSE
1929-1930

THE ROTH QUARTET
November 4, 1929

THE AGUILAR LUTE QUARTET
December 12, 1929

KATHRYN MEISLE, Contralto
January 22, 1930

GUY MAIER and LEE PATTISON
Two-Piano Recital, February 25, 1930

PAUL KOCHANSKI, Violinist
April 2, 1930

A limited number of subscriptions are available to the general public

PRICE $10.00 FOR THE COURSE

Tickets on sale at the office of the Dean, 172 Meeting St. Telephone Angell 1093

AVIS BLIVEN-CHARBONNEL
PIANIST

FACULTY SARAH LAWRENCE COLLEGE BRONXVILLE, N. Y.
SATURDAYS

123 BENEVOLENT STREET ∴ PROVIDENCE, R.I.

STEINWAY

The Instrument of the Immortals

There is real meaning in the name Steinway. The admiration of the most critical and exacting of all musical judges . . the foremost composers and concert pianists . . could only be won with unexampled performance.

On October 4th, 1929,

Mr. Jesús María Sanromá

the distinguished Porto Rican Pianist, wrote to Messrs. Steinway & Sons:

"Since I have found the Steinway, I have found myself, as it permits me to express to the fullest my artistic ambitions."

New England Representatives:

M·STEINERT & SONS

Steinert Hall *162 Boylston Street*

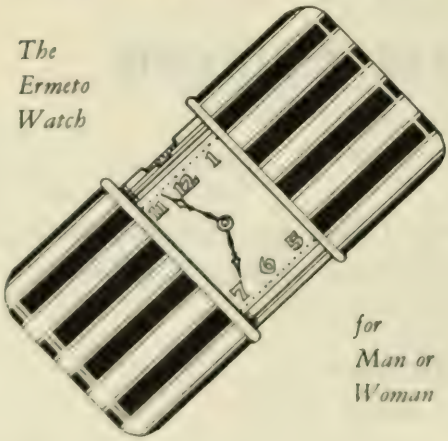
Steinert Building, 497 Westminster Street, Providence

make Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy towards Beethoven's music. He played to him the first movement of the Symphony in C minor. It made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is grandiose." He muttered some words, and after a long silence said: "It is very great and indeed astonishing; one is tempted to say that the house is about to crumble into pieces; but what would happen if all men together should set themselves to playing it?"

Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the world as Hummel his pianoforte. In each instance the manner of treatment seems impossible; we understand the one as little as the other, and yet no one can deny the effects. The grandeur of Napoleon consists in being the same at any hour. . . . He was always in his element, always equal to the emergency, just as Hummel is never embarrassed, whether he has to play an adagio or an allegro. This facility is found wherever real talent exists, in the arts of peace as in those of war, at the pianoforte as behind a battery."

THE GIFT OF THE MOMENT

The Ermeto Watch



for Man or Woman

SHOCK proof, and automatically wound by its sliding case.

In striking enamels, shagreen leather or sterling silver.

$65 TO $85

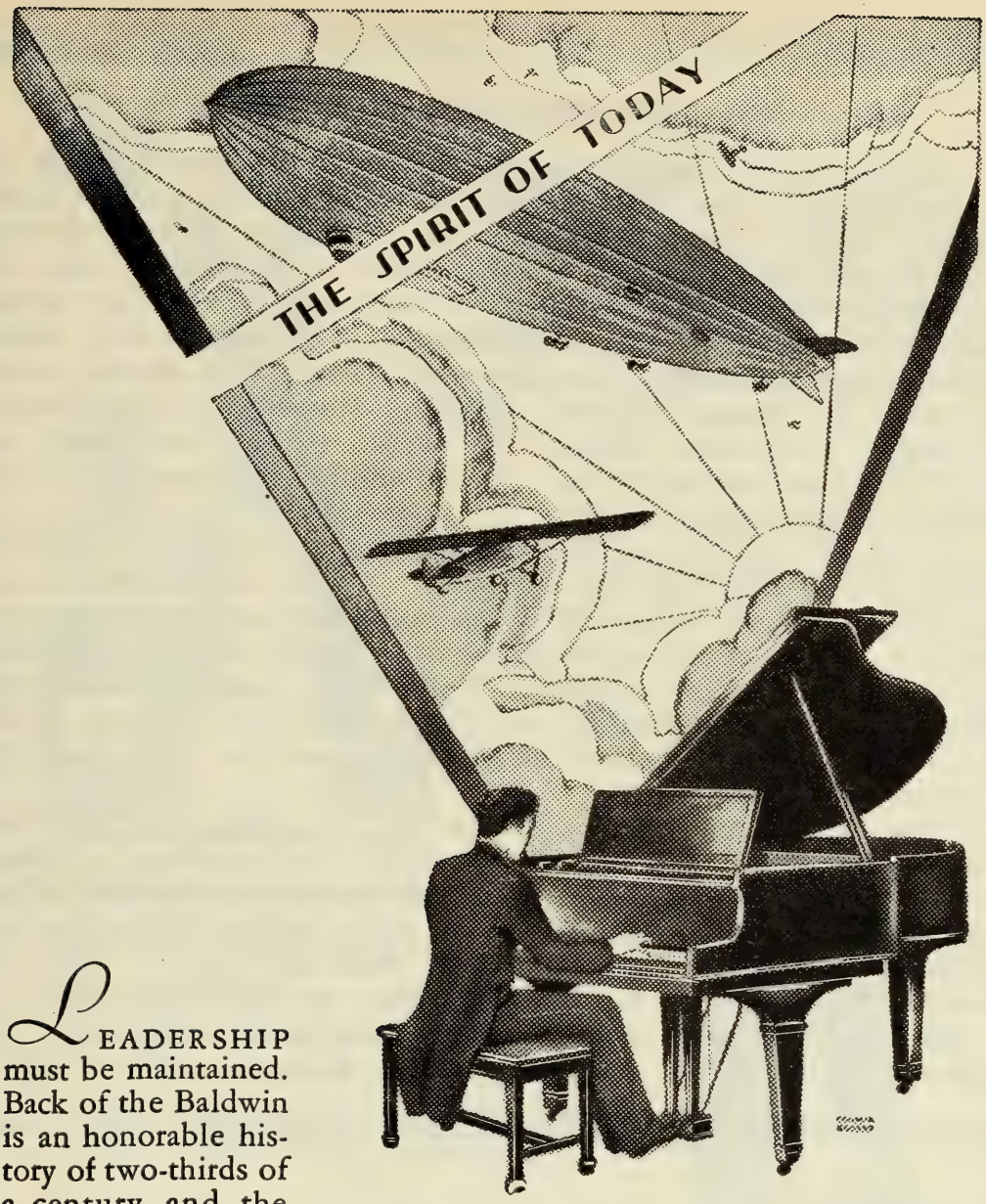
Tilden-Thurber

JACQUES HOFFMANN

For many years first violin, Boston Symphony Orchestra
now head of the Violin Department, Boston University
College of Music and Wellesley College

IN PROVIDENCE, THURSDAYS 110 Lauderdale Building, 144 Westminster Street

Address: 58 FENWAY, BOSTON, MASS.



Baldwin

Choose Your Piano As The Artists Do

LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present — embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

House of **Meiklejohn**

297 Weybosset St., Providence

"The Enchanted Isle," a Symphonic Poem for Orchestra

Louis Gruenberg

(Born in Russia on August 3, 1883; living in Brooklyn, N.Y.)

This symphonic poem was performed for the first time at the second concert of the 70th Annual Festival of the Worcester (Mass.) County Musical Association, held at Mechanics Hall, Worcester. This concert took place on the afternoon of October 3, 1929. Albert Stoessel conducted the Festival Orchestra. The other orchestral pieces were Monsigny's Chaconne et Rigaudon and Gustav Holst's Japanese Suite. The Marmeins danced their drama dances to music by Dukas, Franck, Rebikov, MacDowell, Mendelssohn, Prokofieff, Jaernevelt, Holst. We wrote to Mr. Gruenberg asking if he had any particular isle in mind. He answered by the following interesting letter:

"It has always been my firm conviction that a composition should stand on its own legs (so to speak) if able, or if not, that no amount of props in shape of words could possibly help it to stand upright. And having stated the above, I shall do what one must always do to firm convictions, if one is to continue to function artistically; that is, destroy or ignore them, and proceed to tell you what there is to be told about 'The Enchanted Isle' and other matters related to it.

"'The Enchanted Isle' is the second of a series of four tone-poems projected during the World War, in an attempt to make a world somewhat pleasanter than the one existing then. These tone-poems had the following fanciful titles: *a.* 'The Hill of Dreams' (this won the New York Symphony Prize in 1919); *b.* 'The Enchanted Isle'; *c.* 'The Valley of Voices'; *d.* 'The Blue Castle.'

"The last two were never finished, owing to the fact that I lost interest in the series after leaving for Europe in 1919 (only to

Gibsons

SWEETS distinguished by their delicious freshness, variety and goodness. The smart and perfect gift.

Providence-made—fresh daily.

The New Pajamas!

Fuller trousers — effect of skirt — contrast of colors and materials. Worn for tea or dinner. Hand run tucks. Redingote lines in coats. Some most formal in feeling. All fascinating, sophisticated—becoming.

The New Bed Jackets!

Warm—Flattering—Alluring. Fur trimmed—fur lined—new colors—new cuts.

The New Negligees!

More feminine lines — short front — long back—fur trimmed—new sleeves —dressmaker touches. Some warm —light—yet achieve slim lines. All colors. Great variety of fabrics.

The New Tea Gowns!

Importance of the directoire feeling — fitted backs—pointed, off-centre trains —chiffons, ruffle trimmed over lace slip. Full sleeves — some caught in at wrist. Unusual colors. Some bold figured designs—very interesting and intriguing.

Makanna, Inc.

The Trousseau House of Boston

416 Boylston Street

return to New York early last year). In rummaging through a bale of manuscripts which I had not seen for over eight years, I found the score of 'The Enchanted Isle,' whose very existence I had completely forgotten. As I idly turned its pages, a theme here, a passage there gradually brought back to me the wistful romantic days of my youth, when all is well, even if it isn't. I grew sentimental and determined to recapture a whiff of these enchanted islands of memory, gradually making a complete new score, retaining the emotions—most of the melodies of the original work—but making use of my newly acquired freedom, knowledge of orchestration, harmony, and construction. And that sums up what 'The Enchanted Isle' represents in my artistic career to-day—a bridge between the old and the new.

"Other works are: (1) 'Daniel Jazz'*; (2) 'Creation'; (3) 'Jazz Suite' (which Mr. Stokowsky is doing soon); (4) 'Vagabondia' (which had a first performance in Prague with the Prague Philharmonic); (5) a Ballet (the book, which I wrote myself, standing in the way of a production); (6) 'The Dumb Wife,'† opera in two acts (never produced because of failure of obtaining the performing rights); (7) a mass of chamber works; (8) three new works yet to be heard even by the composer."

According to the Worcester Festival Programme Book, edited by Walter Edward Howe, Mr. Gruenberg came to the United States in 1885 and was

*'Daniel Jazz' was performed in Boston at a concert of the Chamber Music Club and the Flute Players Club in Jordan Hall on April 23, 1928. Colin O'More, tenor, sang the text of Vachel Lindsay's poem; Richard Burgin conducted the Chamber Orchestra. The programme also included Schoenberg's "Pierrot Lunaire" (Greta Torpadie, singer), Stravinsky's Octet for wind instruments, and Hindemith's "Marienlieder" (Miss Torpadie, Mr. Tillotson, pianist).

†Is this opera based on Anatole France's "Comédie de celui qui épousa une femme muette", produced at the Porte-Saint-Martin, Paris, on May 30, 1912, with Mlle. da Pouzols taking the part of Catherine? The play was seen in Boston with Lillah McCarthy as Catherine in the translation made by Curtis Hidden Page for Granville Barker.

MADAME ET
LA JEUNE FILLE, Inc.
130 Newbury Street, Boston, Mass.
Mrs. John A. Tuckerman, *Manager*

COATS, DAY AND EVENING DRESSES
IMPORTED SPORT CLOTHES

Mrs. E. N. Potter, Jr., *President*

553 Madison Avenue New York City

"MUSICAL? PLACE THE PLACE—IT'S PLACE'S PLACE"

The Music Association of Providence

Presents Two Concerts

of unusual interest and merit in its

1929—1930 Concert Course

The

Detroit Symphony Orchestra

OSSIP GABRILOWITSCH

conductor and piano soloist

Sunday Afternoon **December 8**

The

Cleveland Symphony Orchestra

Nicolai Sokoloff, *Conductor*

MARGUERITE MATZENAUER

contralto soloist

Tuesday Evening **February 18**

Infantry Hall, Providence

Course Tickets $5, $4 and $3

Now on sale at M. Steinert & Sons

educated in the public schools of New York. He took piano lessons of Adele Margulies. He later studied at the master school of the Vienna Conservatory; still later, with Busoni, piano-playing and composition. (Riemann's "Musik-Lexikon" (1922) says that he also studied composition at Berlin with Fr. E. Koch). Having toured in European countries as a pianist, he returned to the United States with Busoni and composed the music of an opera-libretto by Busoni, "The Bride of the Gods." In 1919 he played at a recital in New York some of his own compositions, among them "Five Impressions based on Oriental Themes." The list of his work includes sonatas for violin and piano, a symphony, a piano concerto, songs, and piano pieces. He is one of the founders of the American Composers' Guild and a director of the International Composers' Guild. Not long ago he was made president of the United States section of the International Society for Contemporary Music.

"The Enchanted Isle" is published by the Juillard Musical Foundation.

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggested, "in the

Cady Moving & Storage Co.

80-90 Dudley St. Established 1874 Providence, R. I.

Specializing in House-to-House and Distant Removals of Household Effects and Pianos

NEW FIREPROOF WAREHOUSE

Weekly trips to New York and intermediate points

style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Mr. Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse, —on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at

Have Your Linens Louttit-Laundered for the Holiday Hospitalities

WE have a department that specializes in the laundering of beautiful linens.

The charge—5% of their valuation—insures them, too, against loss or damage.

LOUTTIT LAUNDRY CO
The Laundry That Satisfies

Broad, Pearl & Central Sts.
Phone Gaspee 5300

Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Certain German critics were not satisfied with Strauss's meagre clue, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich

*It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer," or elaborate explanation of the composition.

G. Washington's
INSTANT Coffee
100% Pure Coffee

Those fortunate individuals who know how to get the most out of life—who enjoy knowing, going, seeing and doing—have learned to assemble wisely. They know how to select and use what others have made and invented to meet the requirements of modern living.

G. Washington's Instant Coffee is served exclusively in the cafeterias of the Boston Symphony Orchestra.

G. WASHINGTON COFFEE REFINING CO., Morris Plains, N. J.

(Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given, by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
The Outlet Co. The Shepard Co.

passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante commodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

MONDAY MORNING MUSICAL CLUB
STUDIO *and* MUSIC BUREAU

HELEN SCHANCK, *Piano*
Monday and Thursday Afternoons

Mrs. LUCY H. MILLER, *Voice*
Wednesday Mornings

MARY BROOKS, *Violin*
Saturday Mornings

LYDIA BELL, *Piano*
Wednesday and Friday Afternoons

BEATRICE WARDEN ROBERTS, *Piano*
Tuesdays

MISS HELEN WHEELWRIGHT, *Manager* - - 144 WESTMINSTER STREET
Hours 10-1 STUDIO FOR RENT—TWO PIANOS Gaspee 1055

Grelbada String Quartette
SEASON 1929-1930

GRACE PIERPONT, First Violin
ELIZABETH ALLSOP, Second Violin
ADAH FISKE SMITH, Viola
BARBARA SMITH, Cello

CONCERTS, WEDDINGS, RECEPTIONS

82 Arnold Avenue Edgewood, R. I. Broad 3721

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins,

A certain charming lady said,
"One always feels so *well-bred*
in things from Gladding's."
And don't you?

Gladding's

THE SMARTMART OF PROVIDENCE

MISS MARTIN

Teacher of Voice

MEMBER OF THE WASHINGTON HEIGHTS MUSICAL CLUB, INC.
NEW YORK

Residence Studio, 41 WATERMAN STREET

Voices set free. Results positive and lasting. Demonstration by Appointment
Appearance in New York assured when the student is prepared

and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the

AT CHRISTMAS-TIME

THE family portrait is a cherished possession. Its accomplishment should be intrusted to the most skillful photographers, to experts in posing groups — in lighting and artistic value. Make use of Bachrach craftsmanship this Christmas—portraits $605 to $15 the dozen.

Bachrach

PHOTOGRAPHS OF DISTINCTION

357 Westminster Street

Worcester Lynn Lawrence Lowell

CHOPIN CLUB STUDIO

620-622 Caesar Misch Building

TEACHING and RECITALS

OSCAR LOZZI, Piano, Saturdays

BEATRICE WARDEN ROBERTS, Monday Afternoons

CHOPIN CLUB, Thursdays

CHOPIN CLUB JUNIOR, Thursday evenings

AGNES COUTANCHE BURKE, Manager. Tel. Plantations 4488, or Gaspee 9427

rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-face knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings, the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing

PRICE $6.00 SYMPHONY HALL

Shepard's

PROVIDENCE, R. I.

Music Lovers

—will appreciate the variety of better class records that are constantly available in record store. Your favorites are here.

Hear These Records In Our Modern Sound-Proof Listening Rooms

"My overcoat was like a board—it came back soft and fresh"
"The coat you cleaned for me looks and feels like a new one"
"I was amazed at the appearance of my suit—it was so fresh and bright"
"When I opened the box I didn't recognize them as my clothes"
"How do you do it? I wouldn't believe it was the same suit"

Just a few of the many comments made by our customers on work done by the wonderful new

Hatfield Cycle Process of Filtration

All dirt is removed—not redistributed
Garments are clean and sterile
They are brighter and stay clean longer

You will be delighted with the results we achieve
There is no duplication of this process in New England

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Providence
137 Matthewson St.
Gaspee 6907

New York City
10 West 48th St.

Boston
284 Boylston St.

You Can Rely on Lewandos

E. F. ALBEE THEATRE

TUESDAY EVENING, DECEMBER 17, 1929, at 8.15

SECOND CONCERT

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

TICKETS ON SALE SATURDAY, DECEMBER 14, at M. STEINERT & SONS, 495 WESTMINSTER ST., PROVIDENCE

$2.50, $2.00, $1.50, $1.00 (no tax)

SYMPHONY HALL 49th SEASON, 1929-1930

SIX TUESDAY AFTERNOON CONCERTS

December 10 January 7 February 11 February 25 March 11 April 22

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

A FEW SEASON TICKETS ARE AVAILABLE
AT THE SUBSCRIPTION OFFICE

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*

and whisper to himself, "Not a bit like it!" he never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

Symphony No. 5, C minor, Op. 67 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

SEVENTY-FIVE YEARS' REPUTATION
BROWN'S BRONCHIAL TROCHES
An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.
BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE
Will keep the teeth and gums in healthy condition. Price, 30c. at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

PROVIDENCE MUSIC TEACHERS' DIRECTORY

Mrs Irving P. Brown,

VOICE PIANO

Studio: 417 LAUDERDALE BUILDING

RUTH A. WHIPPLE

PIANO

199 BENEFIT STREET Dexter 2978 Attleboro 445

Helen Gray Whitney

VOICE and PIANO

60 STEINERT BUILDING

Gaspee 5176

Gretchen Schofield - Charles E. G. Dickerson

VOICE VIOLIN

41 Conrad Building

201 Clarendon Street, Boston 61 Ontario Street, Broad 5900-R

HERBERT CHANDLER THRASHER

Beneficent Congregational Church

PIANO ORGAN

Beneficent (Round Top) Church
Gaspee 0206

Residence phone
Attle. 944-M

Also
Pawtucket

RUTH MOULTON

VIOLIN

SOLOIST INSTRUCTOR

308 JASTRAM STREET Telephone West 6034-J

JOSLIN—MOULTON—SMITH TRIO

ALZADA J. SPRAGUE

PIANO and HARMONY

Children and Adult Classes in Theory
Ear-training, Rythmic Work and
Music Appreciation

Studios: 415 Jackson Building, Gaspee 3419
441 Angell Street, Angell 3300-W

Beatrice Ball Battey, *VIOLIN*

Bertha Woodward, *PIANO*

Studio: 209 LAUDERDALE BUILDING

Broad 7851-W Gaspee 1533

EDITH B. LEWIS

PIANO *HARMONY*

255 WEYBOSSET STREET

esidence Studios: 359 BLACKSTONE STREET GASPEE 0427

MARGUERITE WATSON SHAFTOE

SOPRANO SOLOIST - TEACHER OF SINGING

Studio: 16 CONRAD BUILDING, TUESDAYS

Studio: Telephone Gaspee 8584 Residence: Telephone Angell 3264

HERMANN SCHOLZ

TEACHER OF PIANO

Studio: Room 24, Winthrop Building, 335 WESTMINSTER STREET - - Gaspee 8265

CHARLES F. KELLEY

VOICE and PIANO

Organist and Choir Master, Church of the Blessed Sacrament

55 Steinert Building Phone Gaspee 1910

FRANK E. STREETER

PIANO ORGAN ENSEMBLE

Studio, 45 STEINERT BUILDING Residence phone Angell 0463

VAN VEACHTON ROGERS

STUDIO
28 Conrad Bldg.
Dexter 4186

HARPIST
ENSEMBLE CLASSES

RES. STUDIO
993 Narragansett Blvd.
Broad 4749

EMMA WINSLOW CHILDS

PIANIST

VOCAL COACH AND HARMONY CLASSES

STUDIO: 25 ONTARIO STREET

BACHITO TRIO

BEATRICE BALL BATTEY, Violin
ALICE M. TOTTEN, Violoncello
EMMA WINSLOW CHILDS, Piano

Broad 7851-W
or 209 LAUDERDALE BUILDING

Broad 0754-W
PROVIDENCE, R. I.

FREDERICK VERY

PIANO

Studio
511 JACKSON BLDG.
Dexter 0045

Residence Studio
612 ANGELL STREET
Saturday mornings
Plantations 1637

CARRIE SCHMITT

PIANO and HARMONY
Room 15, Conrad Building
Gaspee 0827
Teacher of Harmony at the Félix Fox School of Pianoforte Playing, Boston. Fridays.

KATHLEEN C. O'BRIEN

SOPRANO
TEACHER of VOICE and PIANO

STUDIO
110–11–12 LAUDERDALE BUILDING
Telephone Gaspee 9170

Frances W. Calder

HARP—PIANO

Studio: 11 CONRAD BUILDING
Thursdays and Saturdays
Telephone Gaspee 2448
Resident Studio: LONGMEADOW, R. I.
Telephone Warwick Neck 31-J

EVANGELINE LARRY

VIOLIN

Residence Studio: 98 WATERMAN STREET
Mondays at Room 15, Conrad Building

Tel. Angell 0768-W
Tel. Gaspee 0827

MAY ATWOOD ANDERSON

TEACHER OF PIANOFORTE

Studio: 121 BENEVOLENT STREET

HELAINE ABBOTT AMES

SOPRANO SOLOIST
Residence Studio, 35 WINDSOR ROAD, EDGEWOOD

TEACHER OF SINGING
Telephone Broad 1640

GRACE GURNEY REYNOLDS

PROFESSIONAL ACCOMPANIST

PERFECT PRACTISE PERIODS make PERFECT PROFESSIONAL PERFORMANCES

Inviting Instrumental and Vocal Students and Professionals

261 OLNEY STREET — Angell 0093

ALICE M. TOTTEN

VIOLONCELLO INSTRUCTION

Studied under three Boston Symphony Solo 'Cellists — Malkin — Schroeder — Bedetti

Studio: 209 LAUDERDALE BUILDING (Tuesdays)
Address: 1111 BOYLSTON STREET, BOSTON, MASS.

CLAUDIA RHEA FOURNIER

CONTRALTO SOLOIST

Teacher of Singing

MONDAYS and WEDNESDAYS
Residence
422 Broadway, Providence
Phone West 6153-R

FRIDAYS
—at—
16 Conrad Building
385 Westminster St.
Phone Gaspee 8584

GIUSEPPE PETTINE

SAXOPHONE AND FRETTED INSTRUMENTS

LEDERER BUILDING — PROVIDENCE, R. I.

CHRISTIANA CAYA CAVEDON

SOPRANO

SOLOIST — TEACHER

212 LAUDERDALE BUILDING — Thursdays — Gaspee 2741

MEDORA F. LADEVEZE

PIANO — ORGAN — THEORY

625 PUBLIC STREET, PROVIDENCE — Telephone, Broad 8777-R

GERTRUDE NORTHROP LEE

TEACHER OF VOICE

38 CONRAD BUILDING, Tuesdays and Fridays
Residence Phone Broad 8490-W

EDITH GYLLENBERG-WAXBERG

CONCERT PIANIST

INSTRUCTION—LESCHETIZKY METHOD

449 MORRIS AVENUE — Telephone Angell 4997

DOROTHY JOSLIN PEARCE

PIANIST

183 ELMGROVE AVENUE

GEORGE M. GULSKI

PIANIST AND TEACHER

Studio: 511 JACKSON BLDG. Saturday Mornings — Phone Dexter 0045
Residence: 112 High Street, North Attleboro - Phone 972-W

ANNIE L. FLETCHER

Certified Teacher of Progressive Series

PIANO THEORY HARMONY

Normal examiner Progressive Series candidates

Studio: 30 SARGENT AVENUE ∴ ∴ Phone Angell 3881

JANE BODELL

SOPRANO SOLOIST—TEACHER OF SINGING

Available for Concert Work

142 GLEN ROAD — Plantations 5887

BARBARA SMITH

VIOLONCELLIST

PUPIL OF JEAN BEDETTI — SOLOIST — INSTRUCTOR

26 Fairview Avenue — West Warwick, R. I. — Telephone Valley 75

LOUISE WATERMAN

VIOLONCELLIST

205 ELMGROVE AVENUE — Plantations 5758

ELIZABETH FRANCES COLLINS

PIANOFORTE

146 Albert Avenue — Broad 2454-R

GEORGE S. DANE

TEACHER OF SINGING

Preparation for Concert, Oratorio, Recital and Radio

STUDIO Monday Morning Musical Club,
Lauderdale Bldg., Westminster St

BOSTON STUDIO:
6 Newbury St.

GRACE ALICE RIPLEY

PIANO

NEW ENGLAND CONSERVATORY

Tuesdays 37 Conrad Building

9 SIXTH STREET
EAST PROVIDENCE, R. I.

MISS ANNIE E. WHELAN

For ten years, first assistant to the late Hans Sneider

PIANO and THEORY

413 Jackson Building Gaspee 3338 Residence, 162 Linwood Ave., Providence, R. I.

GERTRUDE JOSEFFY CHASE

PIANISTE

121 PINEHURST AVENUE Dexter 1131

THE SYMPHONIC CLUB

(AN ORCHESTRAL SOCIETY) ARTHUR HYDE, Conductor

REHEARSALS FRIDAY EVENINGS Hyde Studio, 48 Snow Street

FOR MEMBERSHIP APPLY

President CHARLES P. ARNOLD, Broad 8273-R or Conductor, Gaspee 3961

FREDERICK M. PUFFER

Organist, St. James Episcopal Church, Woonsocket, R. I.

PIANO ORGAN

Dexter 0793

434 PUBLIC STREET, PROVIDENCE

In Woonsocket Fridays
St. James Parish House

RUTH F. McNEAL

Pupil of PIETRO YON, New York

PIANO ORGAN

159 HIGHLAND AVENUE Angell 5188-W

CHRISTINE GLADHILL

TEACHER OF PIANO

36 CONRAD BUILDING
Gaspee 2802

Residence Studio, 164 Sumter Street
Broad 6367

DOROTHY MANDEVILLE FORD

PIANOFORTE

17 ALDRICH TERRACE Angell 0843

MILDRED BIDWELL

PIANIST and ACCOMPANIST

11 CONRAD BUILDING
WEDNESDAYS

Residence Phone
Broad 1556

IRENE L. MULICK

PIANO and THEORY

414 JACKSON BUILDING Gaspee 7270

PROVIDENCE MUSIC TEACHERS' DIRECTORY

RODOLPHE JANSON-LA PALME, Baritone

CONCERT · OPERA · ORATORIO

Teacher of Singing as a Fine Art

Voice Production, Theory, Solfeggio, Technique, Languages, Diction, Lyric and Dramatic Interpretation, Repertoire, Style.

ONE HOUR LESSONS ONLY

TUESDAY: 615 Jackson Building, Westminster St. Telephone: Gaspe 1738 Providence, R.I.

WEDNESDAY: 29 Steinert Hall, 162 Boylston St. Telephone: Hancock 8956 Boston, Mass.

PATRICK KILLIKELLY

TENOR — Pupil of the late JEAU de RESZKE — Teacher of Artistic Singing

VOICE PLACEMENT — OPERATIC COACH

511 JACKSON BUILDING
Auditions by appointment

Dexter 0045
Res. Phone Warren 341-R

MUSICAL INSTRUCTION

103 Hemenway St. **The Longy School of Music** Boston, Mass.

Solfeggio and Piano **Harmony and Music History** **Eurythmics**

All branches of Instrumental Instruction. Correct fundamental training and individual class work emphasized as basis of music education. Special classes for children in Solfege and Eurythmics. Dr. Archibald T. Davison, Faculty Adviser; Gaston Elcus, Violin; Marion Moorhouse, Cello; Stuart Mason, Harmony; and faculty of recognized artists and musicians.

MISS MINNA F. HOLL, Director

Telephone Kenmore 1328 — Catalogue sent upon request — Steinert Pianos Used

FRANK — ERNESTO

LA FORGE—BERÚMEN STUDIOS

VOICE — PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary.

14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Bolttler, London	J. B. Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co., London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS

SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON

Artist pupil Leschetizky, Joseffy, R. A. M. London
Lecturer Piano-playing University Exten. Boston

NEW YORK — 902 Steinway Hall

BOSTON (Thurs. only) — 26 Steinert Hall

2-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT
175 DARTMOUTH STREET . BOSTON
(Kenmore 8431)

Mrs. Charles Adams White

Vocal Coaching, Voice Production
Programme Building

MONDAYS — Steinway Hall, New York City

STUDIO — Pierce Building, Copley Square, Boston

JOHN LANE

TEACHER OF SINGING

STEINERT HALL
162 BOYLSTON STREET . BOSTON
Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel Penn 4792
If no answer ring Susquehanna 4500.

THE PROVIDENCE GUARANTORS *to the* BOSTON SYMPHONY ORCHESTRA FUND

SEASON 1929-1930

GUARANTORS OF MUSIC ASSOCIATION OF PROVIDENCE

John O. Ames
Mrs. Albert A. Baker
Mrs. Walter S. Ball
Mrs. Daniel Beckwith
Mr. and Mrs. Claude R. Branch
Mrs. Frank H. Brown
John Nicholas Brown
Miss Irene B. Butler
Mr. and Mrs. Walter R. Callender
Mrs. Eudora C. S. Carpenter
Mrs. M. G. Chapin
Miss Helen G. Chase
Mrs. Prescott O. Clarke
John S. Coggeshall
James C. Collins
Mrs. Gammell Cross
Harry Parsons Cross
Dr. and Mrs. Frank A. Cummings
Mrs. Harry C. Curtis
Mrs. Murray S. Danforth
Mrs. Howard D. Day
W. W. Dempster
Mr. and Mrs. Paul C. DeWolf
Miss Emily Diman
Miss Edith W. Edwards
Mr. and Mrs. William H. Edwards
Mr. and Mrs. William Ely
William H. P. Faunce
Arthur C. Freeman
William C. Fry
R. Clinton Fuller
Mrs. R. I. Gammell
William Gammell
Mr. and Mrs. William Gammell, Jr.
Mrs. Charles C. Gardiner
Mrs. Henry B. Gardner
Mrs. Peter G. Gerry
Miss Dorothy Goulding Gilman
John Russell Gladding
Mr. and Mrs. Joel A. Goldthwaite
Edward J. Grant
Mrs. Eugene S. Graves
Miss Eleanor B. Green
Mrs. Erik H. Green
Theodore Francis Green
Mrs. William C. Greene
Mrs. Harold H. Gross
Mrs. George Hail
Miss Annette M. Ham
Miss Helen H. Hatch
Mr. and Mrs. Frank L. Hinckley
Mrs. Herbert F. Hinckley
William L. Hodgman
Miss Louise C. Hoppin
Mrs. Frederic W. Howe
Mrs. Harrison B. Huntoon
Mr. and Mrs. William S. Innis
Donald E. Jackson
Miss Alice L. Johnson
Mrs. Edward L. Johnson
Mr. and Mrs. J. D. E. Jones
Mrs. C. Prescott Knight
C. Prescott Knight, Jr.
Mrs. John W. Knowles
Mrs. H. S. Lanpher
Miss Evangeline Larry
Wassili Leps
Mrs. Edgar J. Lownes
Mr. and Mrs. Alfred L. Lustig
Hugh F. MacColl
Mrs. James R. MacColl
L. C. B. McCullough
Charles H. W. Mandeville
Mr. and Mrs. Carl B. Marshall
Mrs. George S. Mathews
Mr. and Mrs. Frank W. Matteson
George Pierce Metcalf
Mrs. Houghton P. Metcalf
Senator and Mrs. Jesse H. Metcalf
Stephen O. Metcalf
Mrs. William B. M. Miller
Monday Morning Musical Club
Mr. and Mrs. Elisha C. Mowry
Samuel M. Nicholson
Mrs. J. K. H. Nightingale
Miss Emily S. Paddock
Mrs. Henry R. Palmer
George F. Phillips
Mrs. Dexter B. Potter
Mr. and Mrs. T. I. Hare Powel
Mrs. Gustav Radeke
Herbert W. Rice
Mrs. James Richardson
Mrs. James B. Richardson
Miss Helen C. Robertson
Miss Belle C. Russell
A. P. S.
Miss Carrie Schmitt
George H. Schwedersky
Miss Ellen D. Sharpe
Mr. and Mrs. Henry D. Sharpe
Mrs. Edgar W. Shaw
Mrs. Frank D. Simmons
Miss Carrie Lee Smith
Miss Mary Carver Smith
Mrs. Charles J. Steedman
William L. Sweet
Mrs. Robert W. Taft
Mrs. E. R. Trowbridge
Mrs. Frederic W. Wallace
Mrs. A. T. Wall, Jr.
Mrs. George B. Waterhouse
Mrs. Thomas H. West, Jr.
Mary C. Wheeler School
Mrs. Elizabeth N. White
Mr. and Mrs. Samuel M. White
Dr. and Mrs. H. A. Whitmarsh
Mr. and Mrs. Wilson G. Wing
Mrs. Kenneth F. Wood
Ellis L. Yatman

The above citizens of Providence have by their generous assistance made possible the continuation of the Boston Symphony concerts in this city.

...the touch of genius

In the daring lines of an automobile, in the simple beauty of a gown, in the personality of a painting... you find the touch of genius ▼ ▼ Subtly a part of the thing itself; inseparable, yet indefinable . . . it is there in the Mason & Hamlin pianoforte; in the Mason & Hamlin tone . . . tone that is vibrant with life . . . that glows with symphonic beauty ▼ ▼ Built of costly woods from other lands...slowly...lovingly...as every work of art is made. Bending over each detail the craftsman has but one ideal...perfection. The result is a pianoforte masterpiece...but then it is made for the few to whom the joy of possessing a masterpiece outweighs any question of cost.

The world's most costly piano may be acquired on easy terms. Prices from $1650. 10% down.

AMPICO HALL

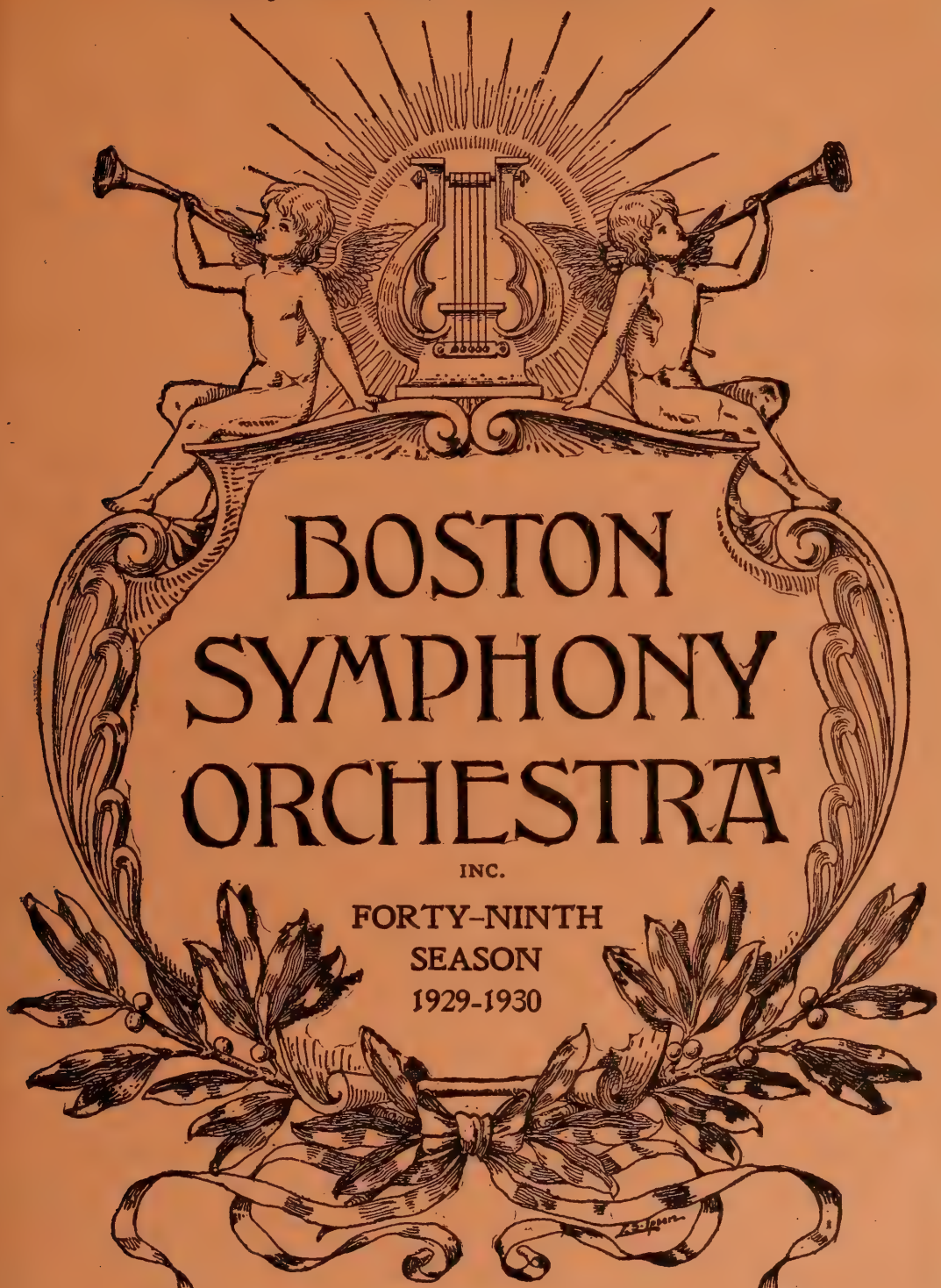
395 BOYLSTON STREET

MASON & HAMLIN • KNABE
CHICKERING • • AMPICO

THE OUTLET COMPANY, PIANO SALON

E. F. ALBEE THEATRE . . PROVIDENCE

Tuesday Evening, December 17, at 8.15



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON

1929-1930

PROGRAMME

We Are Exclusive
Rhode Island Distributers
For These

World-Famous PIANOS

Mason & Hamlin

Knabe

Chickering

Established 1823

J. & C. Fischer

Marshall & Wendell

Ampico

Any make of Piano taken in exchange. Convenient Gradual Payments if desired and in addition a guaranteed insurance policy of protection is given without charge. Ask to have it explained to you.

(*Piano Salons — Fourth Floor*)

The Outlet Company

E. F. ALBEE THEATRE . . PROVIDENCE

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

SECOND CONCERT

TUESDAY EVENING, DECEMBER 17, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1929, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

It will *outlast* three ordinary pianos

•

THE STEINWAY'S astonishing length of life is not the result of chance. It is built in—slowly, carefully, by skilled craftsmen using the finest materials. It is as much a part of a Steinway as its lovely tone • For 30, 40, or even 50 years and more the Steinway will serve you well. And when at last it has given all that it has to give, it will not be in your lifetime. You need never buy another piano • Such durability as this spells real economy. In the end it is far cheaper to buy a Steinway • There is a wide range of sizes and prices. Make your visit to the nearest Steinway dealer today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash desposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

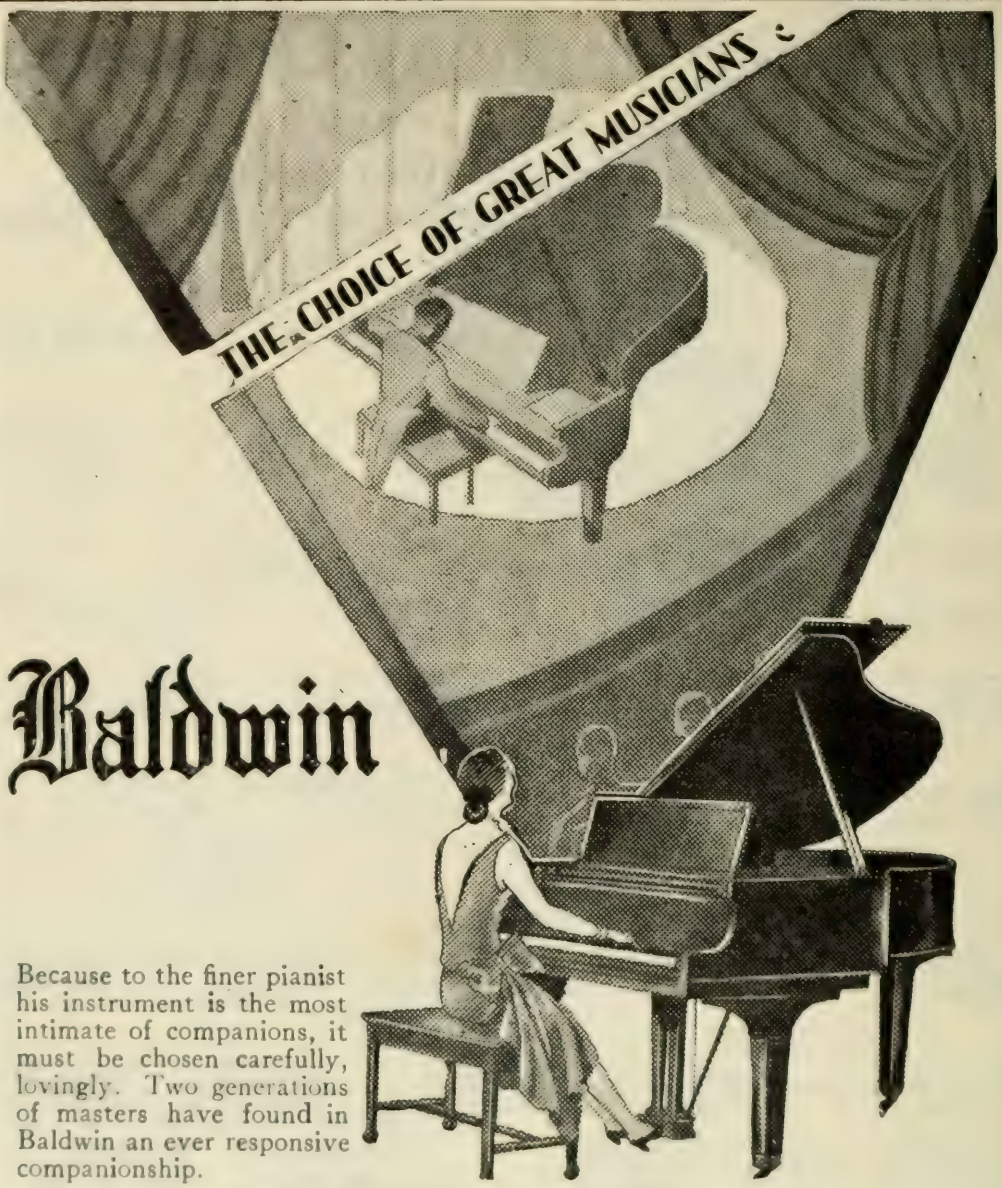
Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.



Baldwin

Because to the finer pianist his instrument is the most intimate of companions, it must be chosen carefully, lovingly. Two generations of masters have found in Baldwin an ever responsive companionship.

One finds the Baldwin to be the treasured instrument of such renowned artists as Wilhelm, Bachaus, Alfredo Casella, Vladimir de Pachman, Walter Gieseking and Ottorino Respighi among more than one hundred other great musicians, composers and singers.

They have chosen Baldwin as an inseparable and responsive companion and Meiklejohn, who has known fine pianos intimately for almost half a century, has chosen Baldwin to offer to you. Your selection is simplified . . . you need only "choose your piano as the Artists do."

Piano Specialist Since 1885

House of

Meiklejohn

The Keynote of Satisfaction

297 Weybosset St., Providence

PAWTUCKET WOONSOCKET

E. F. ALBEE THEATRE . . . PROVIDENCE

Two Hundred and Ninth Concert in Providence

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

SECOND CONCERT

TUESDAY EVENING, DECEMBER 17

AT 8.15

PROGRAMME

Vivaldi . . . . . Concerto in D minor for Orchestra
(Edited by A. Siloti)

I. Maestoso.
II. Largo.
III. Allegro.

Stravinsky . . . . . Suite from "L'Oiseau de Feu"
("The Fire-Bird")
A Danced Legend

I. Introduction: Katschei's Enchanted Garden and Dance of the Fire-Bird.
II. Supplication of the Fire-Bird.
III. The Princesses play with the Golden Apples.
IV. Dance of the Princess.
V. Informal Dance of all the Subjects of Katschei.

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

There will be an intermission of ten minutes before the symphony

---

For the music on these programmes, visit the Music Department at the Providence Public Library

They will make their West Indies Cruise with RAYMOND-WHITCOMB

PERSONS who consider the manner and the company in which they travel — who know the famous limited trains and the top-notch hotels of Europe and America — always find themselves at home with Raymond-Whitcomb.

¶ They will go to the West Indies this winter with Raymond-Whitcomb on the "Statendam." Spacious, sparklingly smart, splendidly served, she was built for them. She is the newest steamship to make a West Indies Cruise this season, and the largest. Sail on her and you will find the days you spend at sea as pleasant and as fleeting as those you spend at Havana, Kingston and the other Caribbean cities that are visited on the Raymond-Whitcomb Cruises.

FOUR WEST INDIES CRUISES

Holiday Cruise — December 21 to January 6
January Cruise — January 9 to January 25
February Cruise — January 29 to February 23
Second Long Cruise — February 25 to March 22

Rates, $200 and upward

Send for Booklet — "WEST INDIES CRUISES"

Spring Cruise to the Mediterranean
Summer Cruise to the North Cape and Russia

RAYMOND & WHITCOMB COMPANY

AYLSWORTH TRAVEL SERVICE, 36 WEYBOSSET STREET

CHURCH TICKET AGENCY, 54 EXCHANGE STREET

CONCERTO IN D MINOR FOR ORCHESTRA WITH ORGAN . ANTONIO VIVALDI

(Born about 1680 at Venice; died there in 1743)

Alexander Siloti's arrangement of the concerto played to-night calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, double bassoon, organ, and strings.

A concerto in A minor for strings—Allegro, A minor 4-4; Largo, D minor, 4-4; Presto, A minor 2-4, arranged by Sam Franko,*—has been played in this country and in European cities.

Vivaldi was born some time during the latter half of the Seventeenth Century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the

*Sam Franko, brother of Nahan Franko, was born in New Orleans in 1857. He studied the violin with Joachim in Berlin, and Vieuxtemps in Paris, and composition with Alexander Hollander in Berlin. He was a member of the Theodore Thomas Orchestra for several seasons, part of the time holding the position of concertmaster; principal viola of the New York Philharmonic Society; concertmaster of the Manhattan Opera House under Hammerstein; toured as soloist and first violin of the Mendelssohn Quintet Club of Boston. From 1881 to 1897 gave regular chamber music concerts in New York; 1900–1909 orchestral concerts of old music in New York, and a similar series in Berlin from 1910 to 1914. Since 1916 Mr. Franko has been living in New York City.

For Progressive Holiday Giving

START A HOME MUSICAL LIBRARY

From the 97 Volumes of *The Musicians Library*

The Masterpieces of Song and Piano Music in a series of splendid volumes. Edited with authority, engraved, printed and bound with surpassing excellence.

OLIVER DITSON COMPANY

179 TREMONT STREET, BOSTON

Founded 1783 Established 1835 Incorporated 1889

Duke had a residence from 1707 to 1713, when he returned to Venice. He was appointed *maestro de concerti* at the Ospedale-della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "Il Prese rosso."

Vivaldi composed a great quantity of music for the violin (according to Riemann, there are in Dresden alone eighty concertos in manuscript), and he wrote operas from 1713 to 1739—thirty-eight, it is said,—twenty-two of them for Venice. Few of his works have been printed. His published compositions include twelve trios for two violins and 'cello (Op. 1); eighteen violin sonatas with bass (Op. 2 and 5); "Estro Poetico," twelve concertos for four violins, two violas, 'cello, and organ bass (Op. 3); twenty-four concertos for solo violin, two violins *ripieni,* viola, and organ bass (Op. 4, 6 and 7); "Le Quatro Stagïoni," twelve concertos for four and five voices (Op. 8); "La Cetera," six concertos for five voices (Op. 9); six concertos for flute, violin, viola, 'cello and organ bass (Op. 10); twelve concertos for solo violin, two violins, viola, 'cello and organ bass (Op. 11 and 12).

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

White Rock
America's Sparkling Water

© 1929
U.R.M.S.

Investment Management

EVERY Investment Management Account is supervised by our Trust Committee, composed of six members of our Board of Directors who have had broad and successful experience in the management of investments.

Through an Investment Management Account your investments will receive the benefit of the deliberate and combined judgment of these men:

PAUL C. CABOT
President, State Street Research & Management Corp.

CHARLES E. COTTING
President, Lee, Higginson Trust Co.

FRANCIS C. GRAY
Vice-Pres., Lee, Higginson Trust Co.

FRANCIS L. HIGGINSON
Lee, Higginson & Co.

ARTHUR N. MADDISON
Trustee

L. EDMUND ZACHER
President, Travelers Insurance Co.

MALCOLM C. WARE, Trust Officer

LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

Lee, Higginson Office Building

It has long been said that Bach transcribed eleven of Vivaldi's violin concertos, six for clavier, four for organ and Bach's concerto in A minor for four claviers (Vivaldi's concerto in B minor for four solo violins); but about 1912 the authenticity of Bach's transcriptions of the concertos for the organ was strenuously denied. Other transcriptions for the clavier were made by Duke Ernst of Saxony, Benedetto Marcello and Telemann.

Vivaldi was a virtuoso, and as a composer he has been accused of writing for mere display and inventing novel effects to win applause. Dr. Burney pooh-poohed his "Stravaganze" for solo violin. Sir John Hawkins said of Op. 8: "The first four concertos are a pretended paraphrase in musical notes of so many sonnets on the four seasons, wherein the author endeavors by the force of harmony and particular modifications of air and measure to excite ideas correspondent with the sentiments of the several poems." But the Germans, Bach, Benda and Quanz among them, thought highly of the Venetian.

Vivaldi developed the concerto form invented by Giuseppe Torelli. Sir Hubert Parry said of Vivaldi: "He represented the tendency of Italian art towards harmonic forms, such as were met with in Italian opera, in which, so far, simple clearness of design and superficial effectiveness were the principal virtues. He was essentially a violinist, and, at times, especially in slow movements when the aptness of the violin for expressive melody invited him, he showed facility, glibness, and a certain mastery of technic, but his ideas in such movements were little more than poses. But he had a great reputation as a representative of Italian instrumental art, and it was possibily on that ground that Bach subjected his works to the close study which

PROVIDENCE COLLEGE OF MUSIC

WASSILI LEPS, *Director*

PIANO DEPARTMENT
Kindergarten, Elementary and Advanced Courses

TEACHERS' NORMAL COURSE
Theory and Post Graduate Courses

Public Recitals Fortnightly in the Recital Hall of the College

ENSEMBLE CLASSES

For from four to eight pianos, (8 to 16 playe.s) preparatory for concert in the Spring, —open to players sufficiently advanced. For particulars and terms apply to the Secretary, Miss Lorette Gagnon. Applications Received Daily at the Office

VIOLIN: Wassily Besekirsky and Frederick F. Berick. *VOICE:* Mrs. George Hill MacLean
ORGAN: Walter Williams *CELLO:* Miss Alice M. Bailey
SIGHT-SEEING and SOLFEGGIO: Miss Germaine Bouvier

STEINERT BUILDING GASPEE 1315

COLUMBIA'S

GREATEST TRIUMPH STRAIGHT FROM THE BAYREUTH FESTSPIELHAUS

TRISTAN and ISOLDE

(Bayreuth Festival Recordings — Second Series) in Thirty-eight Parts Recorded in the Bayreuth Festspielhaus — Wagner Festival 1928 under Exclusive Columbia Contract issued by approval and authority of Siegfried Wagner

Columbia Masterworks* Set No. 101 — Nineteen 12-inch Records —Two Leather Albums $28.50 complete

IN THIS NEW Columbia Masterworks set all the poignant beauty of Wagner's "Tristan und Isolde" has been captured for you in two leather albums.

Rendered by artists trained in the traditions of the Wagner Festspielhaus, "Tristan und Isolde" is reproduced with a brilliant fidelity that will project you right into the heart of one of the world's greatest romantic tragedies.

Your Columbia dealer will gladly let you hear this beautiful set.

Ask for Columbia Masterworks Set No. 101

"Magic Columbia *Notes"*

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U.S. PAT. OFF.

Viva-tonal Recording—The Records without Scratch

*Reg. U. S. Pat. Off.

arranging them for the clavier implied." Sir Hubert admitted later, in his Life of Bach, that Bach's violin concertos written in the Cöthen period are akin to the Vivaldi type.

* * *

Concerto in Bach's day had these meanings: "(1) a music school; (2) either vocal or instrumental chamber music, a piece that is called 'concerto'; (3) violin pieces which are so arranged that each player will at a certain time be prominent, and play in turn with the other parts in rivalry. In such pieces, when only the first player dominates, and where only one of the many violinists is prominent for remarkable agility, this player is called 'violono concertino.'" ("Musikalisches Lexicon" by J. G. Walther, Leipsic, 1732.) It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice 1587), and that Giuseppe Torelli, who died in 1703, was the first to suggest a larger number of instruments in a concerto and to give the name "Concerto grosso" to this species of composition. But Michelletti, seventeen years before, had published his "Simfonie et concerti a quatro," and in 1698 his "Concerti Musicali." The word "concerto" occurs frequently in the musical terminology of the Seventeenth Century. Up to the middle of that century the music, especially for violin, was composed almost exclusively of dance tunes, courantes, gaillardes, pavanes, etc. These compositions bore the title "simfonia," "capricio," "fantasia," "toccata," "canzone," "ricercare." The first five words were used for instrumental pieces; the last two for pieces either for voices and instruments, sometimes for both. The title "ricercare" soon disappeared; "canzone" dropped out of use; "toccata" was then a title reserved for harpsichord pieces, and towards the second half of the Sixteenth Century "simfonia" meant either an instrumental interlude or an overture. It was towards 1650 that the word "Sonata" took the special meaning of an instrumental piece with accompaniment of organ or harpsichord and several other instruments. In those days the "sonata" encroached on the rights of the "capricio" and "fantasia."

That Torelli invented the "concerto grosso" may be disputed; but it was he that determined the form of the grand solo for violin and opened the way to Archangelo Corelli, the father of modern violinists, composers or virtuosos.

1904 1929

ANNE GILBRETH CROSS

DIRECTOR

Announces the 25th Anniversary of the Opening of

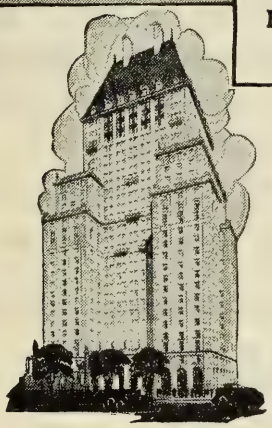
THE MUSIC SCHOOL

26 Cabot St., at Meeting St.

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager



The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

Suite derived from the Danced Story, "The Fire-Bird"

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "Oiseau de Feu" a "Conte dansé" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Katscheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst. Balakirev had sketched an opera in which the Fire-Bird was the central figure, but nothing came of it. Katscheï (or Kotscheï) is the hero of Rimsky-Korsakov's opera "Katscheï the Immortal: an Autumn Legend," produced at the Private Opera, Moscow, in 1902. He also figures as "the man-skeleton" in Rimsky-Korsakov's "Mlada,"* a fairy opera-ballet (Leningrad, 1893) and, by implication, in Moussorgsky's symphonic poem, "A Night on Bald Mountain."†

*The third act "Night on the Mount Triglav," arranged for concert use, was played in Boston by the Boston Symphony Orchestra on December 23, 1921.

†This symphonic poem was produced in Boston by the Orchestral Club, Mr. Longy conductor, on January 4, 1905.

PEMBROKE COLLEGE
In Brown University

CONCERT COURSE
1929-1930

THE ROTH QUARTET
November 4, 1929

THE AGUILAR LUTE QUARTET
December 12, 1929

KATHRYN MEISLE, Contralto
January 22, 1930

GUY MAIER and LEE PATTISON
Two-Piano Recital, February 25, 1930

PAUL KOCHANSKI, Violinist
April 2, 1930

A limited number of subscriptions are available to the general public

PRICE $10.00 FOR THE COURSE

Tickets on sale at the office of the Dean, 172 Meeting St. Telephone Angell 1093

AVIS BLIVEN-CHARBONNEL
PIANIST

FACULTY SARAH LAWRENCE COLLEGE BRONXVILLE, N. Y.
SATURDAYS

123 BENEVOLENT STREET ∴ PROVIDENCE, R.I.

It's so easy — The purchase of a Steinway

The World's most famous and best-loved piano — the instrument which has ever increased its prestige and which is now at the apex of its greatness — In power, purity and beauty of tone it far excels all the models of other years. The day when you can own a STEINWAY is nearer than you think. We make it so easy for you that there is no reason why you cannot have one NOW.

Exclusive New England Representatives of the Steinway.

M·STEINERT & SONS

Steinert Hall — 162 Boylston Street — Boston

Steinert Building, 497 Westminster Street, Providence

Mr. Montagu-Nathan says in his sketch of Stravinsky—"Contemporary Russian Composers": "In identifying the literary basis of 'The Fire-Bird' with that of Korsakov's 'Katscheï,' it should be pointed out that the latter work is but a *pastiche* of episodes derived from legendary lore, with the monster as a central figure. In Stravinsky's ballet, the ogre is an accessory character, so far as concerns the dramatic action, but his presence in the scheme is nevertheless vital to it."

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Katscheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Katscheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Katscheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Katscheï and his retinue to dance until they drop exhausted. The secret of Katscheï's immor-

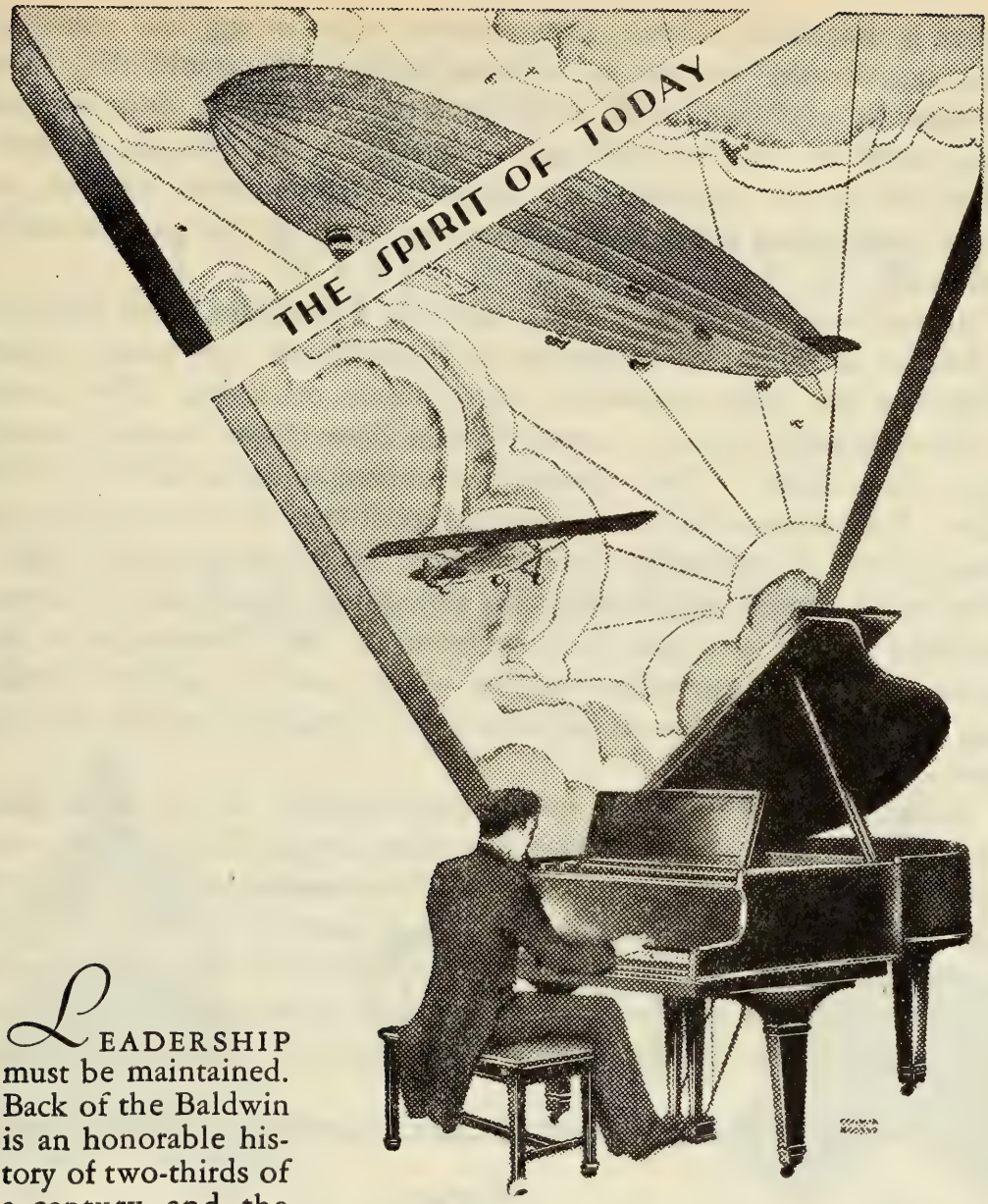
The New Floral Brooches

REPRODUCING the brilliance and beauty of plants and flowers with precious and semi-precious stones and platinum in striking combinations.

TILDEN-THURBER

PROVIDENCE

SUMMER SHOP—WATCH HILL, R. I.



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present—embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

House of

Meiklejohn

297 Weybosset St., Providence

tality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Katscheï and his crew sway with it. At last the egg is dashed to the ground; Katscheï dies; his palace vanishes; the petrified knights come to life; and Ivan, amid great rejoicing, receives the hand of the most beautiful princess.

According to Ralston in his "Russian Folk-Tales," the Fire-Bird is known in its native haunts as the *Zhar-Ptitsa*. Its name, he says, indicates its close connection with flame or light. *Zhar* means "'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty—or, according to a Croatian version, on magic grasses."

Katscheï is one of the many incarnations of the dark spirit. "Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian, but in some stories he is apparently framed after the fashion of a man. . . . He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that is, the object with which his life is indissolubly

Say

Merry Christmas

WITH

Gibsons

Providence Made—Fresh Daily

Fifteen Convenient Locations

"MUSICAL? PLACE THE PLACE—IT'S PLACE'S PLACE"

MONOGRAMMED

HANDKERCHIEFS

For

Christmas Gifts

connected—does not exist within this body."—Ralston's "Russian Folk-Tales."

The movements of the Suite are as follows:

I. Introduction. Enchanted Garden of Katscheï, and the dance of the Fire-Bird.
II. Entreaties of the Fire-Bird.
III. The Princesses Play with the Golden Apples.
III (*a*). Berceuse. This Lullaby is not in the Suite as first published.
IV. Dance (Ronde) of the Princesses.
V. Infernal Dance of Katscheï's subjects.

No movement of the Suite depends for its musical effect on the stage setting or a dramatic situation.

The Suite is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, three clarinets in A (one interchangeable with a little clarinet in D), bass clarinet, three bassoons (one interchangeable with a second double-bassoon), double-bassoon, four horns, three trumpets, bass tuba, kettledrums, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, three harps, sixteen first violins, sixteen second violins, fourteen violas, eight violoncellos, six double basses.

Mr. Montagu-Nathan says of this ballet music that the orchestra supplies the usual musical commentary upon the dramatic action, and on occasion takes upon itself a function which renders it something more than an accessory. "The music describes with an extraordinary wealth of suggestion the various weird figures of the drama, and is of a nature never allowing us to forget that it is fantasy and not life that we are witnessing. The flight of the Fire-Bird, its dance, and its vain resistance are rendered in music whose

MADAME ET
LA JEUNE FILLE, Inc.
130 Newbury Street, Boston, Mass.
Mrs. John A. Tuckerman, *Manager*

COATS, DAY AND EVENING DRESSES
IMPORTED SPORT CLOTHES

Mrs. E. N. Potter, Jr., *President*
553 Madison Avenue New York City

primary purpose is the description of movement and not descriptiveness itself, while the quarry's pleading is brought to our ears through a veil of make-believe; her supplication is in accents that suggest the conventional posturing of the ballerina and not of a real bird ensnared. Throughout the ballet the music serves as a preparation, by means of the ear, for what the eye is to witness. Even the graceful nocturnal dance of the captive maidens has a note that suggests the dominion of their villainous jailer, and the episodic theme of their play with the apples is that which later heralds their liberation through the good graces of the Fire-Bird. Ere the delightful melody of the *Khorovode** has died away, we are aware that we shall soon have something less dainty to contemplate, and, with the approach of the monster and his awful satellites, it is clear that another musical picture is to be added to the gallery inaugurated by Glinka with his march of Chernomov in 'Russlan and Ludmilla.' "†

The first performance of this ballet in the United States was by Serge Diaghilev's Ballet Russe Company at the Century Theatre, New York, January 17, 1916. The ballet was chosen for the opening of the season. The dancers were Mlle. Xenia Maclezova,‡ The Fire-Bird; Mme. Labow Tchernicheva, La Belle Tsarevna; L. Massine, Ivan Tsarevitch; Cecchetti, Katscheï. Ernest Ansermet conducted.

The same dancers were seen at the Boston Opera House in "The Fire-Bird" on January 31, 1916.

The Suite was performed in New York, by the New York Sym-

*The lullaby that rocks the Tsarevna into "a sleep that will protect her from Katscheï."

† "Russlan and Ludmilla" was produced at Leningrad on November 27 (o. s.) 1842. The overture was played in Boston at a concert of the Boston Symphony Orchestra on March 3, 1894.

‡ She quarrelled in Boston with the management. She was replaced on February 2, 1916, by Lydia Lopokova.

WHEN friends call informally . . . when you entertain at smart holiday affairs, serve Ochee Beverages. These delicious, sparkling and pure thirst-quenchers are favorites whenever they're served. Phone early for your Christmas supply—WEst 4015.

· Ochee Beverages ·

phony Society on December 31, 1916; in Philadelphia, by the Philadelphia Symphony Orchestra on November 2, 1917; in Boston, by the Boston Symphony Orchestra on October 31, 1919 (Mr. Monteux conductor).

When the Suite was conducted in Boston by Mr. Koussevitzky (January 23, 24, 1925), the programme also comprised these pieces by Stravinsky: Song of the Volga Boatman (arranged for wind instruments and percussion); Suite from "Petrouchka"; and Concerto for piano and wind instruments with double basses (Mr. Stravinsky, pianist; first performance of the Concerto in America).

Stravinsky in 1919 rescored this Suite to make it more available for an orchestra of ordinary size: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings.

He also rearranged and added from material in the original ballet. He retained from the first suite the Introduction, the "Dance of the Fire-Bird," the "Dance of the Princesses," and "Katscheï's Infernal Dance," but omitted "The Enchanted Garden," "The Supplications of the Fire-Bird," and "The Princesses Playing with the Golden Apples." He added two numbers from the ballet: the Berceuse and the Finale. The revised suite, published in 1920, was played in Philadelphia by the Philadelphia Orchestra on October 17, 1924.

At the performance in Boston by the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, on December 10, 1926, the programme read:

a. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird;

Cady Moving & Storage Co.

80-90 Dudley St. Established 1874 Providence, R. I.

Specializing in House-to-House and Distant
Removals of Household Effects and Pianos

NEW FIREPROOF WAREHOUSE

Weekly trips to New York and intermediate points

b. Supplication of the Fire-Bird; *c.* The Princesses Play with the Golden Apples; *d.* Dance of the Princesses; *e.* Infernal Dance of all the Subjects of Katscheï; *f.* Berceuse and Finale.

At the performance in Boston by the Boston Symphony Orchestra led by Mr. Koussevitzky on March 23, 1928, the order was as follows: 1. Introduction: Katscheï's Enchanted Garden and Dance of the Fire-Bird. 2. Supplication of the Fire-Bird. 3. The Princesses Play With the Golden Apples. 3*a*. Berceuse. 4. Dance of the Princesses. 5. Infernal Dance of all the Subjects of Katscheï.

Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

Louttit's Dept. W Service
—an individualized family service

EVERY piece in your Wash is ironed under the direction of one person.

Broad, Pearl & Central Sts.
Phone Gaspee 5300

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharaja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee part of the coffee bean

over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At

The Outlet Co. **The Shepard Co.**

inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance,

MONDAY MORNING MUSICAL CLUB
STUDIO *and* MUSIC BUREAU

HELEN SCHANCK, *Piano*
Monday and Thursday Afternoons

Mrs. LUCY H. MILLER, *Voice*
Wednesday Mornings

MARY BROOKS, *Violin*
Saturday Mornings

LYDIA BELL, *Piano*
Wednesday and Friday Afternoons

BEATRICE WARDEN ROBERTS, *Piano*
Tuesdays

MISS HELEN WHEELWRIGHT, *Manager* - - 144 WESTMINSTER STREET
Hours 10-1 STUDIO FOR RENT—TWO PIANOS Gaspee 1055

Grelbada String Quartette
SEASON 1929-1930

GRACE PIERPONT, First Violin
ELIZABETH ALLSOP, Second Violin
ADAH FISKE SMITH, Viola
BARBARA SMITH, Cello

CONCERTS, WEDDINGS, RECEPTIONS

82 Arnold Avenue Edgewood, R. I. Broad 3721

a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Leningrad October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given

A certain charming lady said,
"One always feels so *well-bred*
in things from Gladding's."
And don't you?

Gladding's

THE SMARTMART OF PROVIDENCE

MISS MARTIN

Teacher of Voice

MEMBER OF THE WASHINGTON HEIGHTS MUSICAL CLUB, INC.
NEW YORK

Residence Studio, 41 WATERMAN STREET

Voices set free. Results positive and lasting. Demonstration by Appointment
Appearance in New York assured when the student is prepared

it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-

MOTHER AND CHILD

A PORTRAIT of such consequence that great care must be taken to achieve every feature of quality. The necessary appreciation of art, of posing, lighting and expression, are revealed in Bachrach photographs. Let us serve you this Christmas. Bachrach portraits $605 to $15 the dozen.

Bachrach

PHOTOGRAPHS OF DISTINCTION

357 WESTMINSTER STREET

WORCESTER LYNN LAWRENCE LOWELL

CHOPIN CLUB STUDIO

620-622 Caesar Misch Building

TEACHING and RECITALS

OSCAR LOZZI, Piano, Saturdays

BEATRICE WARDEN ROBERTS, Monday Afternoons

CHOPIN CLUB, Thursdays

CHOPIN CLUB JUNIOR, Thursday evenings

AGNES COUTANCHE BURKE, Manager. Tel. Plantations 4488, or Gaspee 9427

nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hestiate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. We have been assured by other Russians who knew Tchaikovsky that he killed himself, nor was the reason for his so doing withheld. Peter's brother Modest gives a circumstantial account of Peter's death from natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day."—W. J. Henderson, New York Sun), may be obtained by addressing

PRICE, $6.00 SYMPHONY HA

Shepard's

PROVIDENCE, R. I.

Music Lovers

—will appreciate the variety of better class records that are constantly available in record store. Your favorites are here.

Hear These Records In Our Modern Sound-Proof Listening Rooms

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaninghas always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Providence
137 Matthewson St.
Gaspee 6907

New York City
10 West 48th St.

Boston
284 Boylston St.

You Can Rely on Lewandos

E. F. ALBEE THEATRE

TUESDAY EVENING, JANUARY 21, 1930, at 8.15

THIRD CONCERT

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

EUGENE GOOSENS will be the Guest Conductor at this concert

TICKETS ON SALE SATURDAY, JANUARY 18, at M. STEINERT & SONS, 495 WESTMINSTER ST., PROVIDENCE

$2.50, $2.00, $1.50, $1.00 (no tax)

SYMPHONY HALL, BOSTON

SUNDAY AFTERNOON CONCERTS
THE WORLD'S GREATEST ARTISTS

SUNDAY, DECEMBER 29, AT 3

PENSION FUND

CONCERT BY THE

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, *Conductor*

WAGNER PROGRAMME

Soloist:
FLORENCE AUSTRAL, *Soprano*

Sunday JAN. 5 at 3.30	**HEIFETZ**
Sunday JAN. 12 at 3.30	JESÚS MARÍA **SANROMÁ** *Piano*
Sunday JAN. 19 at 3.30	**ROLAND HAYES**

Tickets for the above Concerts $2.50, $2.00, $1.50, $1.00
Mail Orders promptly filled

thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the Communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

SEVENTY-FIVE YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c, at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

The symphony is scored for three flutes (the third is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, tamtam, and strings.

PROVIDENCE MUSIC TEACHERS' DIRECTORY

Mrs Irving P. Gross.

VOICE PIANO

Studio: 417 LAUDERDALE BUILDING

RUTH A. WHIPPLE

PIANO

199 BENEFIT STREET Dexter 2978 Attleboro 445

Helen Gray Whitney 60 STEINERT BUILDING

VOICE and PIANO Gaspee 5176

Gretchen Schofield - Charles E. G. Dickerson

VOICE VIOLIN

41 Conrad Building

201 Clarendon Street, Boston 61 Ontario Street, Broad 5900-R

HERBERT CHANDLER THRASHER

Beneficent Congregational Church

PIANO ORGAN

Beneficent (Round Top) Church Gaspee 0206 Residence phone Attle. 944-M Also Pawtucket

RUTH MOULTON

VIOLIN

SOLOIST INSTRUCTOR

308 JASTRAM STREET Telephone West 6034-J

JOSLIN—MOULTON—SMITH TRIO

ALZADA J. SPRAGUE

PIANO and HARMONY

Children and Adult Classes in Theory Ear-training, Rythmic Work and Music Appreciation

Studios: 415 Jackson Building, Gaspee 3419
441 Angell Street, Angell 3300-W

Beatrice Ball Battey, *VIOLIN*

Bertha Woodward, *PIANO*

Studio: 209 LAUDERDALE BUILDING

Broad 7851-W — Gaspee 1533

EDITH B. LEWIS

PIANO — *HARMONY*

255 WEYBOSSET STREET

Residence Studios: 359 BLACKSTONE STREET — GASPEE 0427

MARGUERITE WATSON SHAFTOE

SOPRANO SOLOIST - TEACHER OF SINGING

Studio: 16 CONRAD BUILDING, TUESDAYS

Studio: Telephone Gaspee 8584 — Residence: Telephone Angell 3264

HERMANN SCHOLZ

TEACHER OF PIANO

Studio: Room 24, Winthrop Building, 335 WESTMINSTER STREET - - Gaspee 8265

CHARLES F. KELLEY

VOICE and PIANO

Organist and Choir Master, Church of the Blessed Sacrament

55 Steinert Building — Phone Gaspee 1910

FRANK E. STREETER

PIANO — ORGAN — ENSEMBLE

Studio, 45 STEINERT BUILDING — Residence phone Angell 0463

VAN VEACHTON ROGERS

HARPIST

ENSEMBLE CLASSES

STUDIO
28 Conrad Bldg.
Dexter 4186

RES. STUDIO
993 Narragansett Blvd.
Broad 4749

EMMA WINSLOW CHILDS

PIANIST

VOCAL COACH AND HARMONY CLASSES

STUDIO: 25 ONTARIO STREET

BACHITO TRIO

BEATRICE BALL BATTEY, Violin
ALICE M. TOTTEN, Violoncello
EMMA WINSLOW CHILDS, Piano

Broad 7851-W — Broad 0754-W
or 209 LAUDERDALE BUILDING — PROVIDENCE, R. I.

FREDERICK VERY

PIANO

Studio
511 JACKSON BLDG.
Dexter 0045

Residence Studio
612 ANGELL STREET
Saturday mornings
Plantations 1637

CARRIE SCHMITT

PIANO and HARMONY
Room 15, Conrad Building
Gaspee 0827
Teacher of Harmony at the Félix Fox School of Pianoforte Playing, Boston. Fridays.

KATHLEEN C. O'BRIEN

SOPRANO
TEACHER of VOICE and PIANO

STUDIO
110-11-12 LAUDERDALE BUILDING
Telephone Gaspee 9170

Frances W. Calder

HARP — PIANO

Studio: 11 CONRAD BUILDING
Thursdays and Saturdays
Telephone Gaspee 2448
Resident Studio: LONGMEADOW, R. I.
Telephone Warwick Neck 31-J

EVANGELINE LARRY

VIOLIN

Residence Studio: 98 WATERMAN STREET — Tel. Angell 0768-W
Mondays at Room 15, Conrad Building — Tel. Gaspee 0827

MAY ATWOOD ANDERSON

TEACHER OF PIANOFORTE

Studio: 121 BENEVOLENT STREET

HELAINE ABBOTT AMES

SOPRANO SOLOIST — TEACHER OF SINGING
Residence Studio, 35 WINDSOR ROAD, EDGEWOOD — Telephone Broad 1640

GRACE GURNEY REYNOLDS

PROFESSIONAL ACCOMPANIST

PERFECT PRACTISE PERIODS make PERFECT PROFESSIONAL PERFORMANCES

Inviting Instrumental and Vocal Students and Professionals

261 OLNEY STREET — Angell 0093

ALICE M. TOTTEN

VIOLONCELLO INSTRUCTION

Studied under three Boston Symphony Solo 'Cellists — Malkin — Schroeder — Bedetti

Studio: 209 LAUDERDALE BUILDING (Tuesdays)
Address: 1111 BOYLSTON STREET, BOSTON, MASS.

CLAUDIA RHEA FOURNIER

CONTRALTO SOLOIST

Teacher of Singing

MONDAYS and WEDNESDAYS
Residence
422 Broadway, Providence
Phone West 6153-R

FRIDAYS
—at—
16 Conrad Building
385 Westminster St.
Phone Gaspee 8584

GIUSEPPE PETTINE

SAXOPHONE AND FRETTED INSTRUMENTS

LEDERER BUILDING — PROVIDENCE, R. I.

CHRISTIANA CAYA CAVEDON

SOPRANO

SOLOIST — TEACHER

212 LAUDERDALE BUILDING — Thursdays — Gaspee 2741

MEDORA F. LADEVEZE

PIANO — ORGAN — THEORY

625 PUBLIC STREET, PROVIDENCE — Telephone, Broad 8777-R

GERTRUDE NORTHROP LEE

TEACHER OF VOICE

38 CONRAD BUILDING, Tuesdays and Fridays
Residence Phone Broad 8490-W

EDITH GYLLENBERG-WAXBERG

CONCERT PIANIST

INSTRUCTION—LESCHETIZKY METHOD

449 MORRIS AVENUE — Telephone Angell 4997

DOROTHY JOSLIN PEARCE

PIANIST

183 ELMGROVE AVENUE

GEORGE M. GULSKI

PIANIST AND TEACHER

Studio: 511 JACKSON BLDG. Saturday Mornings — Phone Dexter 0045
Residence: 112 High Street, North Attleboro - Phone 972-W

ANNIE L. FLETCHER

Certified Teacher of Progressive Series

PIANO THEORY HARMONY

Normal examiner Progressive Series candidates

Studio: 30 SARGENT AVENUE ∴ ∴ Phone Angell 3881

JANE BODELL

SOPRANO SOLOIST—TEACHER OF SINGING

Available for Concert Work

142 GLEN ROAD — Plantations 5887

BARBARA SMITH

VIOLONCELLIST

PUPIL OF JEAN BEDETTI — SOLOIST — INSTRUCTOR

26 Fairview Avenue — West Warwick, R. I. — Telephone Valley 75

LOUISE WATERMAN

VIOLONCELLIST

205 ELMGROVE AVENUE — Plantations 5758

ELIZABETH FRANCES COLLINS

PIANOFORTE

146 Albert Avenue — Broad 2454-R

GEORGE S. DANE

TEACHER OF SINGING

Preparation for Concert, Oratorio, Recital and Radio

STUDIO: Monday Morning Musical Club,
Lauderdale Bldg., Westminster St.

BOSTON STUDIO:
6 Newbury St.

GRACE ALICE RIPLEY

PIANO

NEW ENGLAND CONSERVATORY

Tuesdays 37 Conrad Building

9 SIXTH STREET
EAST PROVIDENCE, R. I.

MISS ANNIE E. WHELAN

For ten years, first assistant to the late Hans Sneider

PIANO and THEORY

413 Jackson Building — Gaspee 3338 — Residence, 162 Linwood Ave., Providence, R. I.

GERTRUDE JOSEFFY CHASE

PIANISTE

121 PINEHURST AVENUE — Dexter 1131

THE SYMPHONIC CLUB

(AN ORCHESTRAL SOCIETY) — ARTHUR HYDE, Conductor

REHEARSALS FRIDAY EVENINGS — Hyde Studio, 48 Snow Street

FOR MEMBERSHIP APPLY

President CHARLES P. ARNOLD, Broad 8273-R or Conductor, Gaspee 3961

FREDERICK M. PUFFER

Organist, St. James Episcopal Church, Woonsocket, R. I.

PIANO — ORGAN

Dexter 0793

434 PUBLIC STREET, PROVIDENCE — In Woonsocket Fridays, St. James Parish House

RUTH F. McNEAL

Pupil of PIETRO YON, New York

PIANO — ORGAN

159 HIGHLAND AVENUE — Angell 5188-W

CHRISTINE GLADHILL

TEACHER OF PIANO

36 CONRAD BUILDING, Gaspee 2802 — Residence Studio, 164 Sumter Street, Broad 6367

DOROTHY MANDEVILLE FORD

PIANOFORTE

17 ALDRICH TERRACE — Angell 0843

MILDRED BIDWELL

PIANIST and ACCOMPANIST

11 CONRAD BUILDING, WEDNESDAYS — Residence Phone, Broad 1556

IRENE L. MULICK

PIANO and THEORY

414 JACKSON BUILDING — Gaspee 7270

PROVIDENCE MUSIC TEACHERS' DIRECTORY

RODOLPHE JANSON-LA PALME, Baritone

CONCERT · OPERA · ORATORIO

TEACHER OF SINGING AS A FINE ART

Voice Production, Theory, Solfeggio, Technique, Languages, Diction, Lyric and Dramatic Interpretation, Repertoire, Style.

ONE HOUR LESSONS ONLY

TUESDAY: 615 Jackson Building, Westminster St. Telephone: Gaspee 1738 Providence, R.I.

WEDNESDAY; 29 Steinert Hall, 162 Boylston St. Telephone: Hancock 8956 Boston, Mass.

PATRICK KILLIKELLY

TENOR Pupil of the late JEAU de RESZKE

Teacher of Artistic Singing

VOICE PLACEMENT

OPERATIC COACH

511 JACKSON BUILDING
Auditions by appointment

Dexter 0045
Res. Phone Warren 341-R

MUSICAL INSTRUCTION

The Longy School of Music

announces a new member of its faculty

FREDERIC TILLOTSON

Teacher of the Pianoforte

Mr. Tillotson has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer

The Longy School is now using exclusively the

Catalogue sent upon request **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

FRANK ERNESTO

LA FORGE—BERÚMEN STUDIOS

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary.

14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Bolttler, London	J. B. Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co., London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS

SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON

Artist-pupil Leschetizky, Joseffy, R.A.M. London

Lecturer Piano-playing University Extension, Boston

NEW YORK 902 Steinway Hall

BOSTON (Thursdays only) 26 Steinert Hall

Two-Piano Sight-reading Classes

Coaching Lessons to Pianists and Teachers

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT

175 DARTMOUTH STREET BOSTON

(Kenmore 8431)

Mrs. Charles Adams White

Vocal Coaching, Voice Production

Programme Building

MONDAYS Steinway Hall New York City

STUDIO Pierce Building Copley Square, Boston

JOHN LANE

TEACHER OF SINGING

STEINERT HALL

162 BOYLSTON STREET BOSTON

Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio, 4 WEST 40th STREET, NEW YORK

Opposite Public Library Tel. Penn 4792

If no answer ring Susquehanna 4500.

THE PROVIDENCE GUARANTORS *to the* BOSTON SYMPHONY ORCHESTRA FUND

SEASON 1929-1930

GUARANTORS OF MUSIC ASSOCIATION OF PROVIDENCE

John O. Ames
Mrs. Albert A. Baker
Mrs. Walter S. Ball
Mrs. Daniel Beckwith
Mr. and Mrs. Claude R. Branch
Mrs. Frank H. Brown
John Nicholas Brown
Miss Irene B. Butler
Mr. and Mrs. Walter R. Callender
Mrs. Eudora C. S. Carpenter
Mrs. M. G. Chapin
Miss Helen G. Chase
Mrs. Prescott O. Clarke
John S. Coggeshall
James C. Collins
Mrs. Gammell Cross
Harry Parsons Cross
Dr. and Mrs. Frank A. Cummings
Mrs. Harry C. Curtis
Mrs. Murray S. Danforth
Mrs. Howard D. Day
W. W. Dempster
Mr. and Mrs. Paul C. DeWolf
Miss Emily Diman
Miss Edith W. Edwards
Mr. and Mrs. William H. Edwards
Mr. and Mrs. William Ely
William H. P. Faunce
Arthur C. Freeman
William C. Fry
R. Clinton Fuller
Mrs. R. I. Gammell
William Gammell
Mr. and Mrs. William Gammell, Jr.
Mrs. Charles C. Gardiner
Mrs. Henry B. Gardner
Mrs. Peter G. Gerry
Miss Dorothy Goulding Gilman
John Russell Gladding
Mr. and Mrs. Joel A. Goldthwaite
Edward J. Grant
Mrs. Eugene S. Graves
Miss Eleanor B. Green
Mrs. Erik H. Green
Theodore Francis Green
Mrs. William C. Greene
Mrs. Harold H. Gross
Mrs. George Hail
Miss Annette M. Ham
Miss Helen H. Hatch
Mr. and Mrs. Frank L. Hinckley
Mrs. Herbert F. Hinckley
William L. Hodgman
Miss Louise C. Hoppin
Mrs. Frederic W. Howe
Mrs. Harrison B. Huntoon
Mr. and Mrs. William S. Innis
Donald E. Jackson
Miss Alice L. Johnson
Mrs. Edward L. Johnson
Mr. and Mrs. J. D. E. Jones
Mrs. C. Prescott Knight
C. Prescott Knight, Jr.
Mrs. John W. Knowles
Mrs. H. S. Lanpher
Miss Evangeline Larry
Wassili Leps
Mrs. Edgar J. Lownes
Mr. and Mrs. Alfred L. Lustig
Hugh F. MacColl
Mrs. James R. MacColl
L. C. B. McCullough
Charles H. W. Mandeville
Mr. and Mrs. Carl B. Marshall
Mrs. George S. Mathews
Mr. and Mrs. Frank W. Matteson
George Pierce Metcalf
Mrs. Houghton P. Metcalf
Senator and Mrs. Jesse H. Metcalf
Stephen O. Metcalf
Mrs. William B. M. Miller
Monday Morning Musical Club
Mr. and Mrs. Elisha C. Mowry
Samuel M. Nicholson
Mrs. J. K. H. Nightingale
Miss Emily S. Paddock
Mrs. Henry R. Palmer
George F. Phillips
Mrs. Dexter B. Potter
Mr. and Mrs. T. I. Hare Powel
Mrs. Gustav Radeke
Herbert W. Rice
Mrs. James Richardson
Mrs. James B. Richardson
Miss Helen C. Robertson
Miss Belle C. Russell
A. P. S.
Miss Carrie Schmitt
George H. Schwedersky
Miss Ellen D. Sharpe
Mr. and Mrs. Henry D. Sharpe
Mrs. Edgar W. Shaw
Mrs. Frank D. Simmons
Miss Carrie Lee Smith
Miss Mary Carver Smith
Mrs. Charles J. Steedman
William L. Sweet
Mrs. Robert W. Taft
Mrs. E. R. Trowbridge
Mrs. Frederic W. Wallace
Mrs. A. T. Wall, Jr.
Mrs. George B. Waterhouse
Mrs. Thomas H. West, Jr.
Mary C. Wheeler School
Mrs. Elizabeth N. White
Mr. and Mrs. Samuel M. White
Dr. and Mrs. H. A. Whitmarsh
Mr. and Mrs. Wilson G. Wing
Mrs. Kenneth F. Wood
Ellis L. Yatman

The above citizens of Providence have by their generous assistance made possible the continuation of the Boston Symphony concerts in this city.

THE LONELY TASK

Every art, every science, has its passionate seekers of perfection—men consecrated to the lonely task. An achievement far beyond the understanding of the crowd is the goal toward which their whole endeavor is shaped. They will never be known of the multitude. They do not desire it, Their message is for the few.

IT is not incongruous to say that the Mason & Hamlin Piano is the product of just such devotion to an ideal. Back of this thing of wood and wire and ivory is a concept of art as pure and lofty as has been brought to the creation of any other masterpiece. But entire understanding of this is possible only to the few. The exquisite secret is fully told only to the true musician's ear—when the keys of the Mason & Hamlin speak under his delighted fingers.

It is obvious that the makers of the Mason & Hamlin must make fewer pianos than other manufacturers. The price of the Mason & Hamlin is, of necessity, higher than that of any other piano. Few, therefore, will ever possess this supreme instrument. But in the patronage of these few, whose selection is based on their own sure knowledge, and appreciation, the makers of the Mason & Hamlin find their reward.

Mason & Hamlin

BOSTON · NEW YORK

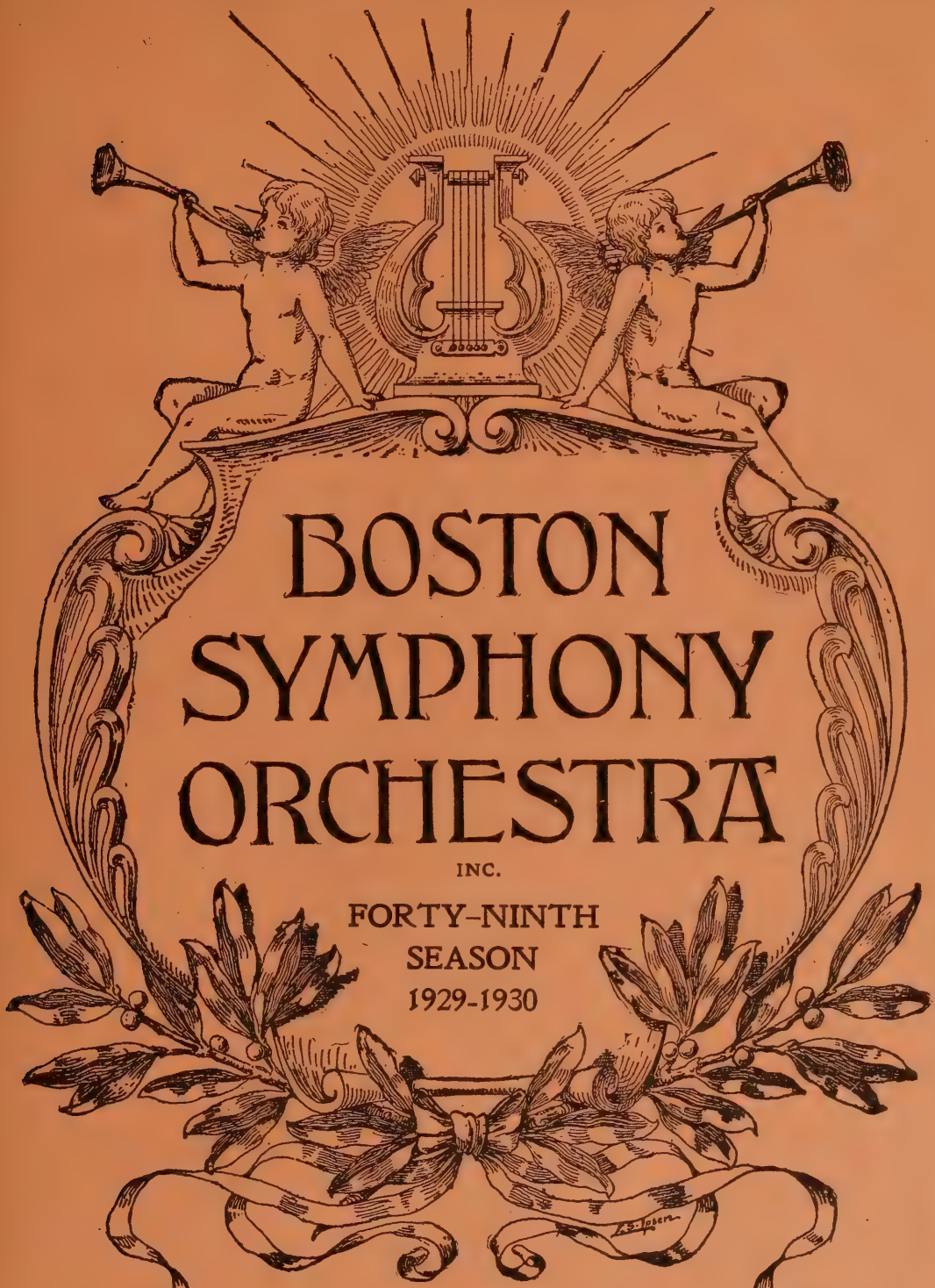
$1,650 *to* $3,000 *Period Models to* $22,500

An initial payment of 10% will place a Mason & Hamlin in your home. Salons in principal cities

THE OUTLET COMPANY, PIANO SALON

E. F. ALBEE THEATRE . . PROVIDENCE

Tuesday Evening, January 21, at 8.15



PROGRAMME

We Are Exclusive
Rhode Island Distributers
For These

World-Famous PIANOS

Mason & Hamlin

Knabe

Chickering
Established 1823

J. & C. Fischer

Marshall & Wendell

Ampico

Any make of Piano taken in exchange. Convenient Gradual Payments if desired and in addition a guaranteed insurance policy of protection is given without charge. Ask to have it explained to you.

(*Piano Salons — Fourth Floor*)

The Outlet Company

E. F. ALBEE THEATRE . . PROVIDENCE

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

THIRD CONCERT

TUESDAY EVENING, JANUARY 21, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

There is a STEINWAY price and model for your home

No MATTER where you live — on a country estate or in a city apartment —there is a Steinway exactly suited to your needs. This great piano is available in five grand sizes, and one upright model, together with many special styles in period designs. But there is only one grade of Steinway. • Every Steinway, of every size, commands that depth and brilliance of tone which is recognized as the peculiar property of the Steinway, the world over. And it will continue to command it, *through a lifetime of perfect service*. . . . The terms are remarkably convenient. Make your visit to the nearest Steinway dealer *today*.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS
Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

"During the past four years I have regularly used the Baldwin Piano at my Lecture Recitals. I congratulate you on its wholly admirable qualities, — tone-quality and smoothness of action in particular."

EUGENE GOOSSENS

Eugene Goossens, appearing as Guest Conductor with the BOSTON SYMPHONY ORCHESTRA uses and endorses the

Baldwin
PIANO

You are cordially invited to visit the Meiklejohn studios and become personally acquainted with the Baldwin Piano whose qualities call forth such enthusiastic endorsement.

Meiklejohn

The Keynote of Satisfaction

Piano Specialists since 1885

297 Weybosset St., Providence

PAWTUCKET WOONSOCKET

Three Years to Pay

Two Hundred and Tenth Concert in Providence

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

THIRD CONCERT

TUESDAY EVENING, JANUARY 21

AT 8.15

PROGRAMME

EUGENE GOOSSENS will conduct this concert

Wagner . . . . . A Faust Overture

Schumann . . . Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto piu vivace; Trio II.
IV. Allegro animato e grazioso.

Sibelius . . . . . "A Saga," Tone Poem, Op. 9

Wagner . . . . . Excerpts from Act III, "Die Meistersinger von Nürnberg"

Introduction—Dance of the Apprentices—Assemblage of the Masters.

There will be an intermission of ten minutes after the symphony

---

For the music on these programmes, visit the Music Department at the Providence Public Library

For those who value the way in which they travel . . .

RAYMOND-WHITCOMB

WEST INDIES CRUISES

All West Indies Cruises — most popular of winter voyages — go to more or less the same alluring Caribbean ports — Havana, San Juan, Kingston and six or eight others. But travelers and holiday seekers who go with Raymond-Whitcomb will make their West Indies Cruise in the "grand manner."

¶ They will sail on the Holland-America steamship, "Statendam" — the newest liner to make a West Indies Cruise this winter, and the largest. Luxurious to the last down puff, spacious in decks, saloons and staterooms, sparklingly smart in her appointments, splendidly served by a corps of trained stewards — she is planned especially for those experienced travelers who know the top-notch hotels and the famous limited trains of Europe and America.

¶ If you take a Raymond-Whitcomb Cruise, you will find the days at sea as pleasant and as fleeting as the days you spend in the fascinating cities of the Caribbean. And you will see gay Havana, historic Panama, Spanish Caracas and the rest in perfect holiday spirit — without a care in the world.

TWO MIDWINTER CRUISES

January 29 to February 23 February 25 to March 22

Rates, $300 and upward

MEDITERRANEAN SPRING CRUISE

Sailing April 8, on the S. S. "Carinthia" — Rates, $725 and upward

RAYMOND & WHITCOMB COMPANY

AYLSWORTH TRAVEL SERVICE, 36 WEYBOSSET STREET

CHURCH TICKET AGENCY, 54 EXCHANGE STREET

A Faust Overture . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, and ended in the Rue Pirouette; it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which Molière is said to have been born. A tablet in commemoration of his birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; he was obliged to do all manner of drudgery to support himself. He composed songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

*Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1884), give 5 as the number of Molière's birth-house.

Analytic Symphony Series

Edited by ***Percy Goetschius,*** Mus. Doc.

An analytic edition of the master symphonies, symphonic poems, and classic overtures, arranged for the piano, two hands. Designed for analysis and appreciation classes and for all students of music in its higher forms. Each volume contains a portrait and biographical sketch of the composer, and a critique of his work

The Latest Editions

No. 16.	TCHAIKOVSKY.	Symphony No. 4, in F minor	1.00
No. 18.	MOZART.	Symphony No. 47, in Eb major	.75
No. 20.	BRAHMS.	Symphony No. 1, in C minor	1.00
No. 34.	BEETHOVEN.	Symphony No. 4, in Bb major	1.00

OLIVER DITSON COMPANY

179 Tremont St., Boston **10 East 34th St., New York**

Founded 1783 :: Established 1835 :: Incorporated 1889

"MUSICAL? PLACE THE PLACE—IT'S PLACE'S PLACE"

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in a "cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803–37), the play-actress, as Gretchen, was greatly admired.*

*Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

White Rock
America's Sparkling Water

© 1929
R M S

COLUMBIA

ANNOUNCES

STRAVINSKY'S

Great Ballet

LE SACRE DU PRINTEMPS

Conducted by the Composer

IN THIS recording by Stravinsky of his most famous ballet every care has been taken to present the work in the most authoritative manner possible, with due emphasis upon the extraordinary features which have brought this composition world fame. The engagement of the composer himself for this Columbia Masterworks performance insures not only the highest authenticity in interpretation but also enjoyment of Stravinsky's virile qualities as a conductor.

Ask for Columbia Masterworks Set No. 129

STRAVINSKY: *Le Sacre du Printemps—Ballet Suite for Orchestra by Igor Stravinsky and Symphony Orchestra. In 10 Parts, $10.00 with album*

"Magic Columbia *Notes"*

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.' "

***

Wagner's purpose was to portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." This purpose is clearly defined in the letters of Wagner to Liszt and Uhlig.

Wagner wrote to Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again."*

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will

*The translation of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

PROVIDENCE COLLEGE OF MUSIC

WASSILI LEPS, *Director*

PIANO DEPARTMENT — Kindergarten, Elementary and Advanced Courses

TEACHERS' NORMAL COURSE — Theory and Post Graduate Courses

Public Recitals Fortnightly in the Recital Hall of the College

ASSISTANT GRADUATE TEACHERS IN PIANO DEPARTMENT

Ida Haminovitz, Rebecca McDowell, Marion Rabe, Rita Bicho, Lillian Migliori, Lorette Gagnon, Secretary, Doreen Rook, Claudia Croisetiere, Raymond Knapp

VIOLIN: Wassily Besekirsky and Frederick F. Berick. *VOICE:* Mrs. George Hill MacLean

ORGAN: Walter Williams *CELLO:* Miss Alice M. Bailey

SIGHT SINGING and SOLFEGGIO: Miss Germaine Bouvier

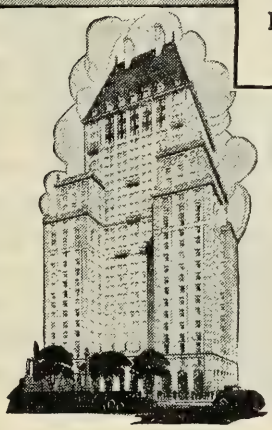
STEINERT BUILDING GASPEE 1315

"MUSICAL? PLACE THE PLACE—IT'S PLACE'S PLACE"

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager



The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

be seen that he had already produced the overture at Weimar.* "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This

*This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation and went well."

1904 1929

ANNE GILBRETH CROSS

DIRECTOR

Announces the 25th Anniversary of the Opening of

THE MUSIC SCHOOL

26 Cabot St., at Meeting St.

Whether you have a radio or not, we ask you especially to come in and hear this amazing new Victor instrument.

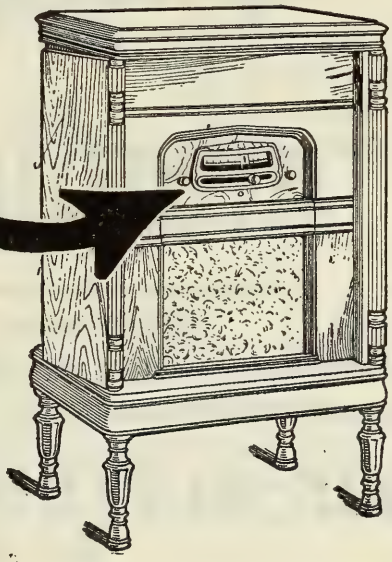
The music-lover's ideal. Perfect tone quality from air or record. Whisper to full orchestra at will!

THE NEW Victor-Radio with ELECTROLA

A child can tune it perfectly

Micro-synchronous balance

Easy terms arranged



$298.
complete

M. STEINERT & SONS

495 WESTMINSTER STREET, PROVIDENCE

would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.' "

Compare with this Wagner's letter to Theodor Uhlig (November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust." '* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama.

*This was the title of the overture when it was performed for the first time at Dresden.

PEMBROKE COLLEGE
In Brown University

CONCERT COURSE
1929-1930

THE ROTH QUARTET
November 4, 1929

THE AGUILAR LUTE QUARTET
December 12, 1929

KATHRYN MEISLE, Contralto
January 22, 1930

GUY MAIER and LEE PATTISON
Two-Piano Recital, February 25, 1930

PAUL KOCHANSKI, Violinist
April 2, 1930

A limited number of subscriptions are available to the general public

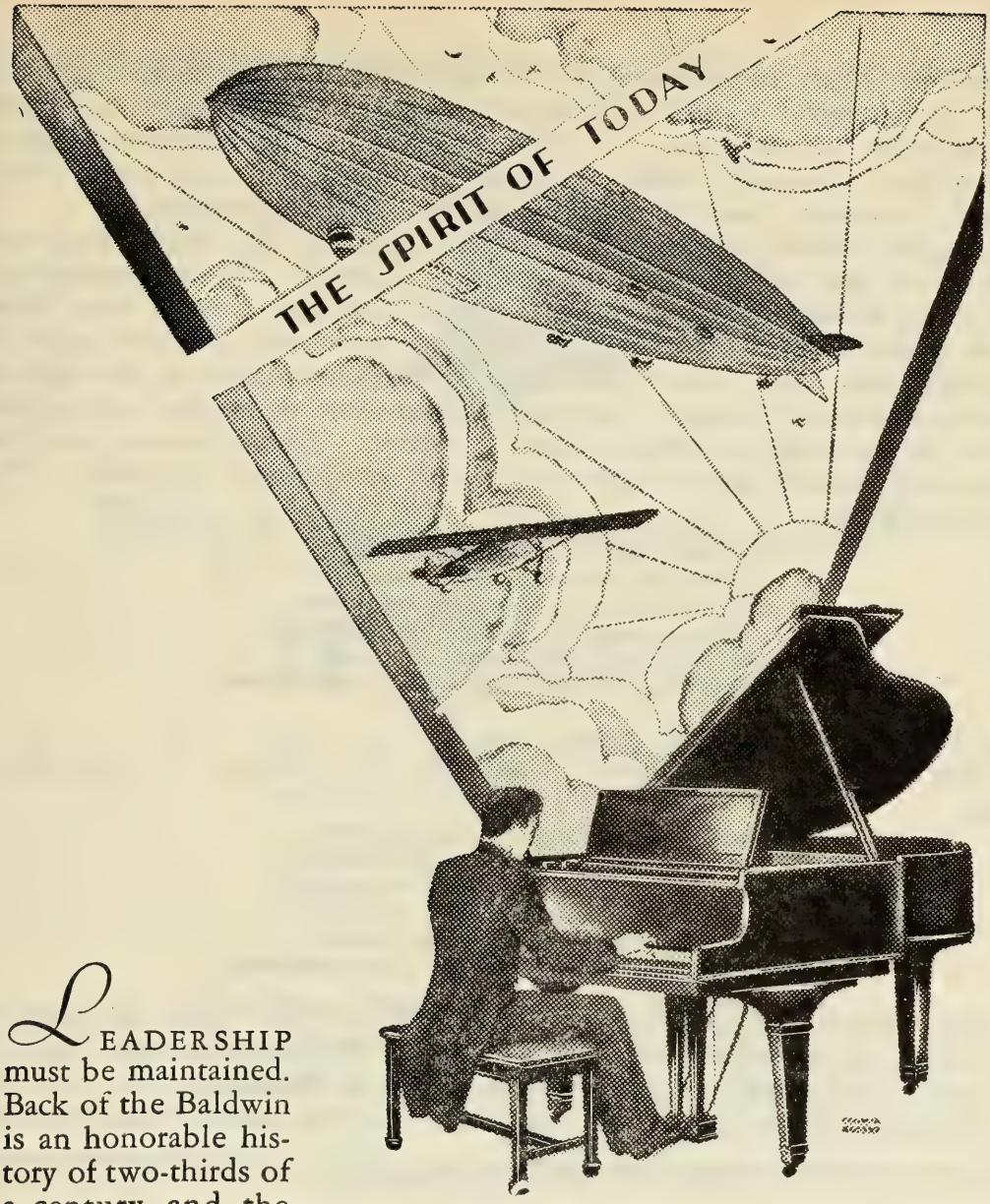
PRICE $10.00 FOR THE COURSE

Tickets on sale at the office of the Dean, 172 Meeting St. Telephone Angell 1093

AVIS BLIVEN-CHARBONNEL
PIANIST

FACULTY SARAH LAWRENCE COLLEGE BRONXVILLE, N. Y.
SATURDAYS

123 BENEVOLENT STREET ∴ PROVIDENCE, R.I.



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present — embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

Meiklejohn

The Keynote of Satisfaction

297 Weybosset St., Providence

PAWTUCKET WOONSOCKET

However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this '*tone-poem*' when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Wagner wrote to Liszt from Zürich (January 19, 1855), and congratulated him on the completion of his (Liszt's) "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:

Der Gott, der mir im Busen wohnt,
  Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
  Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

But I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:

The God who dwells within my soul
  Can heave its depths at any hour;
Who holds o'er all my faculties control
  Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgmeine Musikgesellschaft, Zürich. Wagner conducted, and had the intention of dedicating the overture to Mathilde Wesendonck. He concluded that the motto would depress

The Tilden-Thurber Galleries

Exhibitions of the works of old and modern masters

Etchings —an unusually fine collection at all times

Oil Paintings Restored and Reframed

TILDEN-THURBER

PROVIDENCE

SUMMER SHOP—WATCH HILL, R. I.

Ships Sail Everywhere

AMONG the most sought for linens in our shop are those which have gay and amusing ship decorations. They include:

Tea Sets	Breakfast Sets
Luncheon Sets	Bath Towels
Huck Towels	Bath Mats
Linen Towels	Breakfast Tray Sets

You may choose white with color, or solid color decoration with white. The selection is varied and so are the prices.

Makanna, Inc.

The Trousseau House of Boston

416 Boylston Street

her. So he sent her the score, with these words inscribed: "R. W. Zurich Jan. 17, 1855 in memory of his dear Wife,"—*zu Andenken S(einer) l(ieben) F(rau)!*

Wagner replied to a letter written by Liszt on January 25, 1855: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarseness which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:

> 'Ein unbegreiflich holder Drang,
> Trieb mich durch Wald und Wiesen hin,' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this."

Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to me simply 'Yes,' and the full score and parts will soon be published. To a larger honorarium the Härtels would not agree."

Gibsons

CHOCOLATES and Bon Bons win the favor of the most discriminating connoisseurs of sweets. In smart packages and containers, they're most delightful gifts.

Providence Made—Fresh Daily

"MUSICAL? PLACE THE PLACE—IT'S PLACE'S PLACE"

The Music Association of Providence

Presents

Tuesday Evening

February 18

The

Cleveland Orchestra

Nikolai Sokoloff, *Conductor*

Margaret Matzenauer

Soloist

Infantry Hall
Providence

Tickets $3.00, $2.50, $2.00, $1.00

On sale, M. Steinert & Sons

Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashamed by your 'Faust' symphony. But Härtel did not consent to the change of louis d'or into pounds. Wagner complained (May 26, 1855) of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855 or very early in 1856 Wagner wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published the work in spite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

The manuscript score of the original edition is in the Liszt museum at Weimar. The manuscript of the revised edition is, or was, until a very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a pasdeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world which every soul has felt too keenly, just in proportion to the depth

MADAME ET
LA JEUNE FILLE, Inc.
130 Newbury Street, Boston, Mass.
Mrs. John A. Tuckerman, *Manager*

IMPORTED SPORT CLOTHES
SOUTHERN WEAR

Mrs. E. N. Potter, Jr., *President*

553 Madison Avenue New York City

and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace."

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the violoncellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the Allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on the chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

OCHEE Beverages "make friends on taste"... they're so pure and delicious. And there are flavors to suit every preference. Those who entertain smartly are wise to keep a supply on hand always.

Phone WEst 4015

Ochee Beverages

Symphony No. 1, in B-flat major, Op. 38 . . Robert Schumann

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring,"

MOVING STORAGE
PACKING CRATING

SPECIALISTS IN HOUSE TO HOUSE AND DISTANT REMOVALS OF HOUSEHOLD EFFECTS AND PIANOS.

The Largest Fireproof Warehouse in Rhode Island.

Weekly trips to New York and intermediate Points.

80-90 Dudley St. Tel. DE7860

CADY
MOVING AND STORAGE COMPANY

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of this great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27; Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at

If You Prefer No Starch In Your Clothes—

Louttit's Homestic Service is just the service for you.

5 lbs. Flat Work and 5 lbs. Wearing Apparel Cost but $1.50

LOUTTIT LAUNDRY
The Laundry That Satisfies

Broad, Pearl & Central Sts.
Phone Gaspee 5300

the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

The instrumentation was completed on February 20.

Clara wrote to Emilie Liszt after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara; and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb und schwer,
Fliegst drohend über Land and Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb and feucht,
Was hast Du all' mein Glück verscheucht?

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?
O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee part of the coffee bean

These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea, thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou has frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted.

The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make

Uniforms

For Sale At

The Outlet Co. **The Shepard Co.**

Marie, her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.
Larghetto und Scherzo.
Allegro animato.

∴

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Be-

MONDAY MORNING MUSICAL CLUB
STUDIO *and* MUSIC BUREAU

HELEN SCHANCK, *Piano*
Monday and Thursday Afternoons

Mrs. LUCY H. MILLER, *Voice*
Wednesday Mornings

MARY BROOKS, *Violin*
Saturday Mornings

LYDIA BELL, *Piano*
Wednesday and Friday Afternoons

BEATRICE WARDEN ROBERTS, *Piano*
Tuesdays

MISS HELEN WHEELWRIGHT, *Manager* - - 144 WESTMINSTER STREET
Hours 10-1 STUDIO FOR RENT—TWO PIANOS Gaspee 1055

Grelbada String Quartette
SEASON 1929-1930

GRACE PIERPONT, First Violin
ELIZABETH ALLSOP, Second Violin
ADAH FISKE SMITH, Viola
BARBARA SMITH, Cello

CONCERTS, WEDDINGS, RECEPTIONS

82 Arnold Avenue Edgewood, R. I. Broad 3721

fore my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason, New York, 1901, pp. 40, 41.)

* * *

The first performance of this symphony by the Boston Symphony Orchestra was conducted by Georg Henschel on March 4, 1882.

The score is for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. It is dedicated to Friedrich August, King of Saxony.

I. Andante un poco maestoso, B-flat major, 4-4.

II. Larghetto, E-flat major, 3-8.

III. Scherzo, molto vivace, D minor, 3-4, but beginning in G minor.

IV. Finale: Allegro animato e grazioso, B-flat major, 2-2.

A certain charming lady said,
"One always feels so *well-bred*
in things from Gladding's."
And don't you?

Gladding's

THE SMARTMART OF PROVIDENCE

MISS MARTIN

Teacher of Voice

MEMBER OF THE WASHINGTON HEIGHTS MUSICAL CLUB, INC.
NEW YORK

Residence Studio, 41 WATERMAN STREET

Voices set free. Results positive and lasting. Demonstration by Appointment

Appearance in New York assured when the student is prepared

"A Saga": Tone Poem for Full Orchestra . . . Jan Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living there)

"En Saga" was published in 1903. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, bass drum, cymbals, triangle, and the usual strings. The first performance in the United States was by the Chicago Orchestra, conducted by Theodore Thomas, at Chicago, on April 29, 1904. The Cincinnati Orchestra gave a performance at Cincinnati on December 28, 1906. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Fiedler, conductor, on March 5, 1910.

The title is sometimes translated "A Legend," but a "saga" is properly "any of the narrative compositions in prose that were written in Iceland or Norway during the Middle Ages; in English use often applied specifically to those which embody the traditional history of Icelandic families or of the kings of Norway"; or in a transferred sense, "a narrative having the real or supposed characteristics of the Icelandic sagas; a story of heroic achievement or marvellous adventure." The use of the word to denote "a story

Portraits in COLOUR

Words are really inadequate to describe the newest, exclusive creation by Bachrach—Portraits in Colour. They must be seen to be appreciated. You are invited to inspect them at any of our studios.

Bachrach
Photographs of Distinction

357 Westminster Street
Worcester Lynn Lawrence Lowell

CHOPIN CLUB STUDIO
620-622 Caesar Misch Building
TEACHING and RECITALS
OSCAR LOZZI, Piano, Saturdays
BEATRICE WARDEN ROBERTS, Monday Afternoons
CHOPIN CLUB, Thursdays
CHOPIN CLUB JUNIOR, Thursday evenings
AGNES COUTANCHE BURKE, Manager. Tel. Plantations 4488, or Gaspee 9427

popularly believed to be matter-of-fact, which has been developed by gradual accretions in the course of ages, and has been handed down by oral tradition," is incorrect, nor is any historical or heroic legend necessarily a saga.

This tone-poem has neither motto nor argument. Mrs. Newmarch, who has written sympathetically about Sibelius, says of "En Saga":

"Unfortunately, it belongs to that baffling and unsatisfactory class of symphonic poems which composers issue to the world without any frank indication of their literary basis. The music certainly suggests the recital of some old tale in which the heroic and pathetic elements are skillfully blended, while the title indicates that it belongs to Scandinavian rather than to Finnish history. . . .

"The episode with which 'En Saga' closes, a clarinet solo accompanied by muted strings, and an almost inaudible roll of the cymbals, which are struck with the drumsticks, belongs undoubtedly to the most effective pages Sibelius has ever written. The absence of tympani is a peculiar feature of this work."

Dr. Walter Niemann has a more definite idea of the work. He apparently believes that it is a story of Finland. The following translation from Dr. Niemann's German was made for a programme book of the Chicago Orchestra, probably by Hubbard William Harris, who was at the time the editor of those books:

"Sibelius's music has as its basis first of all nationality, pure 'home art,' to employ for once the misused word correctly. The subjects which he chooses for vocal or instrumental representation tell us that; the forms of the native runic lays, of the national epic 'Kale-

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS,
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day."—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

Shepard's
PROVIDENCE, R. I.
Music Lovers
—will appreciate the variety of better class records that are constantly available in record store. Your favorites are here.
Hear These Records In Our Modern Sound-Proof Listening Rooms

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Providence
137 Matthewson St.
Gaspee 6907

New York City
10 West 48th St.

Boston
284 Boylston St

You Can Rely on Lewandos

E. F. ALBEE THEATRE

TUESDAY EVENING, APRIL 1, 1930, at 8.15

FOURTH AND LAST CONCERT

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

TICKETS ON SALE SATURDAY, MARCH 29, at M. STEINERT & SONS, 495 WESTMINSTER ST., PROVIDENCE

vala,' of the native authors Runeberg and Topelius came to life again in tones. . . . It is the music of a dreaming, melancholy deep affliction; of ardent impetuous longing for the sun; of suppressed hope, of wilful boldness—a music of the tenderest, most intimate nature-poesy, in a style of the most refined type. It has in common with the rest of Scandinavian music the closely-knit, as we are used to say—'short-breath' melody and fundamental melancholy, which latter—with Sibelius, generally takes at once the tone of a veiled, reflective mood of infinity, as it spreads over the poor country of the 'thousand seas,' gilded by the magical and pale-shimmering midnight sun—over the endless, unvaried moor and forest and roaring waterfalls, with their short summer. One falls directly into the train of this mood in his 'Saga' . . . one of the most magnificent, most heart-rending and strongly affecting tone-pictures of our time—in which, as one can perceive easily, Sibelius has set forth in tones for posterity the present lot of his people.* . . . We do not need a 'program' for his 'Saga' to tell us every moment what hovered before the composer. Only one thing characteristic of the young Norse school is lacking in his works—the cheerful, joyous element. Sibelius's art is profoundly, formidably earnest and serious—everything appearing gray enveloped in gray, with scarcely a gleam of sun-light to brighten the fundamental mood of longing and deep affliction. . . . Sibelius's name will never 'set' for Finland; he is her greatest national composer—her Runeberg of music. No composer has described in music the fate of an entire people more truly and sympathetically than Sibelius has done already."

EXCERPTS FROM ACT III, "DIE MEISTERSINGER VON NÜRNBERG": INTRODUCTION—DANCE OF THE APPRENTICES—ASSEMBLAGE OF THE MASTERS . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Die Meistersinger von Nürnberg" was performed for the first time at the Royal Court Theatre, Munich, on June 21, 1868. †

The idea of the opera occurred to Wagner at Marienbad in 1845. His first sketch was made at Dresden in 1845. The scenario then sketched differed widely from the one adopted. The libretto was

*Dr. Niemann's "Die Musik Skandinaviens," dedicated to Grieg, was published at Leipsic in 1906.

† The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Modlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

completed at Paris in 1861. Wagner worked at Biebrich in 1862 on the music. The score was finished on October 20, 1867.

The prelude to Act III begins with a slow unison passage for violoncellos—a theme associated with the character of Hans Sachs. The second phrase is made the subject of a quasi-fugal exposition in the strings. This passage, *Etwas gedehnt* (un poco largo), G minor, 4-4, is followed by measures in G major, the choral greeting to Sachs, sung as the poet appears as a judge in the singing contest (Act III). This greeting is here in full harmony for bassoons, horns, trumpets, trombones, and bass tuba. The strings interrupt by playing passages based on phrases from Sachs's cobbler song and the Sachs motive heard at the beginning of the Prelude, and end with some reminiscences (violins) of Walther's Spring Song in Act I. The aforesaid wind instruments now give out the second half of the greeting to Sachs. The orchestra then developes polyphonically the Sachs motive. There is a diminuendo which fades away in violins, violas, and violoncellos, with a final reference to the cobbler's song.

Act III, Scene 5. The apprentices dance on the meadow, where the singing contest is to be held. The Ländler has this peculiarity: it consists of a series of seven-measure phrases. The theme is worked up with a great variety in the instrumentation, in alternation with a broader second theme. After the closing climax, trills for woodwind and strings lead to a passage Moderato, C major, 4-4, in which the theme of the Master Singers' March is somewhat developed. The singers fall in line for the procession and the orchestra plays the grand march (the theme with which the Prelude to the

AN UNUSUAL PRODUCTION

3 PERFORMANCES ONLY 3

The Neighborhood Playhouse

will present STAGE VERSIONS *of*

"A PAGAN POEM" *By* Charles Martin-Loeffler

"La Procession Nocturne" *By* Henri Rabaud

"New Year's Eve in New York" *By* Werner Janssen

Staged under the personal direction of Irene Lewishon, who has evolved the stage versions to be given with

A COMPANY OF ACTORS AND DANCERS

AND

THE CLEVELAND ORCHESTRA

Nikolai Sokoloff, *Conductor*

AT

8.45 P.M. MECCA TEMPLE NEW YORK CITY

MAIL ORDERS NOW. Office of Neighborhood Playhouse

505 Fifth Avenue, New York City PRICES $5 to $1

February 20, 21, 22

opera begins). The key changes to A-flat major. There is a choral greeting to Hans Sachs, followed by a return of the last fourteen measures of the prelude to the act, three being added by way of final cadence.

PROVIDENCE MUSIC TEACHERS' DIRECTORY

Mrs Irving P. Adams.

VOICE PIANO

Studio: 417 LAUDERDALE BUILDING

RUTH A. WHIPPLE

PIANO

199 BENEFIT STREET Dexter 2978 Attleboro 445

Helen Gray Whitney 60 STEINERT BUILDING

VOICE and PIANO Gaspee 5176

Gretchen Schofield - Charles E. G. Dickerson

VOICE VIOLIN

41 Conrad Building

201 Clarendon Street, Boston 61 Ontario Street, Broad 5900-R

HERBERT CHANDLER THRASHER

Beneficent Congregational Church

PIANO ORGAN

Beneficent (Round Top) Church Gaspee 0206 Residence phone Attle. 944-M Also Pawtucket

RUTH MOULTON

VIOLIN

SOLOIST INSTRUCTOR

308 JASTRAM STREET Telephone West 6034-J

JOSLIN—MOULTON—SMITH TRIO

ALZADA J. SPRAGUE

PIANO and HARMONY

Children and Adult Classes in Theory Ear-training, Rythmic Work and Music Appreciation

Studios: 415 Jackson Building, Gaspee 3419
441 Angell Street, Angell 3330-W

Beatrice Ball Battey, *VIOLIN*

Bertha Woodward, *PIANO*

Studio: 209 LAUDERDALE BUILDING

Broad 7851-W — Gaspee 1533

EDITH B. LEWIS

PIANO — *HARMONY*

255 WEYBOSSET STREET

Residence Studios: 359 BLACKSTONE STREET — GASPEE 0427

MARGUERITE WATSON SHAFTOE

SOPRANO SOLOIST - TEACHER OF SINGING

Studio: 16 CONRAD BUILDING, TUESDAYS

Studio: Telephone Gaspee 8584 — Residence: Telephone Angell 3264

HERMANN SCHOLZ

TEACHER OF PIANO

Studio: Room 24, Winthrop Building, 335 WESTMINSTER STREET - - Gaspee 8265

CHARLES F. KELLEY

VOICE and PIANO

Organist and Choir Master, Church of the Blessed Sacrament

55 Steinert Building — Phone Gaspee 1910

FRANK E. STREETER

PIANO — ORGAN — ENSEMBLE

Studio, 45 STEINERT BUILDING — Residence phone Angell 0463

VAN VEACHTON ROGERS

HARPIST

ENSEMBLE CLASSES

STUDIO
28 Conrad Bldg.
Dexter 4186

RES. STUDIO
993 Narragansett Blvd
Broad 4749

EMMA WINSLOW CHILDS

PIANIST

VOCAL COACH AND HARMONY CLASSES

STUDIO: 25 ONTARIO STREET

BA-CHI-TO TRIO

BEATRICE BALL BATTEY, Violin
ALICE M. TOTTEN, Violoncello
EMMA WINSLOW CHILDS, Piano

Broad 7851-W
or 209 LAUDERDALE BUILDING

Broad 0754-W
PROVIDENCE, R. I.

FREDERICK VERY

PIANO

Studio
511 JACKSON BLDG.
Dexter 0045

Residence Studio
612 ANGELL STREET
Saturday mornings
Plantations 1637

CARRIE SCHMITT

PIANO and HARMONY
Room 15, Conrad Building
Gaspee 0827
Teacher of Harmony at the Félix Fox School of Pianoforte Playing, Boston. Fridays.

KATHLEEN C. O'BRIEN

SOPRANO
TEACHER of VOICE and PIANO

STUDIO
110–11–12 LAUDERDALE BUILDING
Telephone Gaspee 9170

Frances W. Calder

HARP—PIANO

Studio: 11 CONRAD BUILDING
Thursdays and Saturdays
Telephone Gaspee 2448
Resident Studio: LONGMEADOW, R. I.
Telephone Warwick Neck 31-J

EVANGELINE LARRY

VIOLIN

Residence Studio: 98 WATERMAN STREET
Mondays at Room 15, Conrad Building

Tel. Angell 0768-W
Tel. Gaspee 0827

MAY ATWOOD ANDERSON

TEACHER OF PIANOFORTE

Studio: 121 BENEVOLENT STREET

HELAINE ABBOTT AMES

SOPRANO SOLOIST

TEACHER OF SINGING

Residence Studio 35 WINDSOR ROAD, EDGEWOOD

Telephone Broad 1640

GRACE GURNEY REYNOLDS

PROFESSIONAL ACCOMPANIST

PERFECT PRACTISE PERIODS make PERFECT PROFESSIONAL PERFORMANCES

Inviting Instrumental and Vocal Students and Professionals

261 OLNEY STREET — Angell 0093

ALICE M. TOTTEN

VIOLONCELLO INSTRUCTION

Studied under three Boston Symphony Solo 'Cellists — Malkin — Schroeder — Bedetti

Studio: 209 LAUDERDALE BUILDING (Tuesdays)
Address: 1111 BOYLSTON STREET, BOSTON, MASS.

CLAUDIA RHEA FOURNIER

CONTRALTO SOLOIST

Teacher of Singing

MONDAYS and WEDNESDAYS
Residence
422 Broadway, Providence
Phone West 6153-R

FRIDAYS
—at—
16 Conrad Building
385 Westminster St.
Phone Gaspee 8584

GIUSEPPE PETTINE

SAXOPHONE AND FRETTED INSTRUMENTS

LEDERER BUILDING — PROVIDENCE, R. I.

CHRISTIANA CAYA CAVEDON

SOPRANO

SOLOIST — TEACHER

212 LAUDERDALE BUILDING — Thursdays — Gaspee 2741

MEDORA F. LADEVEZE

PIANO — ORGAN — THEORY

625 PUBLIC STREET, PROVIDENCE — Telephone, Broad 8777-R

GERTRUDE NORTHROP LEE

TEACHER OF VOICE

38 CONRAD BUILDING, Tuesdays and Fridays
Residence Phone Broad 8490-W

EDITH GYLLENBERG-WAXBERG

CONCERT PIANIST

INSTRUCTION—LESCHETIZKY METHOD

449 MORRIS AVENUE — Telephone Angell 4997

DOROTHY JOSLIN PEARCE

PIANIST

183 ELMGROVE AVENUE

GEORGE M. GULSKI

PIANIST AND TEACHER

Studio: 511 JACKSON BLDG. Saturday Mornings — Phone Dexter 0045
Residence: 112 High Street, North Attleboro - Phone 972-W

ANNIE L. FLETCHER

Certified Teacher of Progressive Series

PIANO THEORY HARMONY

Normal examiner Progressive Series candidates

Studio: 30 SARGENT AVENUE ∴ ∴ Phone Angell 3881

JANE BODELL

SOPRANO SOLOIST—TEACHER OF SINGING

Available for Concert Work

142 GLEN ROAD — Plantations 5887

BARBARA SMITH

VIOLONCELLIST

PUPIL OF JEAN BEDETTI — SOLOIST — INSTRUCTOR

26 Fairview Avenue — West Warwick, R. I. — Telephone Valley 75

LOUISE WATERMAN

VIOLONCELLIST

205 ELMGROVE AVENUE — Plantations 5758

ELIZABETH FRANCES COLLINS

PIANOFORTE

146 Albert Avenue — Broad 2454-R

GEORGE S. DANE

TEACHER OF SINGING

Preparation for Concert, Oratorio, Recital and Radio

STUDIO: Monday Morning Musical Club, Lauderdale Bldg., Westminster St. — BOSTON STUDIO: 6 Newbury St.

GRACE ALICE RIPLEY

PIANO

NEW ENGLAND CONSERVATORY

Tuesdays 37 Conrad Building — 9 SIXTH STREET EAST PROVIDENCE, R. I.

MISS ANNIE E. WHELAN

For ten years, first assistant to the late Hans Sneider

PIANO and THEORY

413 Jackson Building Gaspee 3338 Residence, 162 Linwood Ave., Providence, R. I

GERTRUDE JOSEFFY CHASE

PIANISTE

121 PINEHURST AVENUE Dexter 1131

THE SYMPHONIC CLUB

(AN ORCHESTRAL SOCIETY) ARTHUR HYDE, Conductor

REHEARSALS FRIDAY EVENINGS Hyde Studio, 48 Snow Street

FOR MEMBERSHIP APPLY

President CHARLES P. ARNOLD, Broad 8273-R or Conductor, Gaspee 3961

FREDERICK M. PUFFER

Organist, St. James Episcopal Church, Woonsocket, R. I.

PIANO ORGAN

Dexter 0793

434 PUBLIC STREET, PROVIDENCE

In Woonsocket Fridays
St. James Parish House

RUTH F. McNEAL

Pupil of PIETRO YON, New York

PIANO ORGAN

159 HIGHLAND AVENUE Angell 5188-W

CHRISTINE GLADHILL

TEACHER OF PIANO

36 CONRAD BUILDING
Gaspee 2802

Residence Studio, 164 Sumter Street
Broad 6367

DOROTHY MANDEVILLE FORD

PIANOFORTE

17 ALDRICH TERRACE Angell 0843

MILDRED BIDWELL

PIANIST and ACCOMPANIST

11 CONRAD BUILDING
WEDNESDAYS

Residence Phone
Broad 1556

IRENE L. MULICK

PIANO and THEORY

414 JACKSON BUILDING Gaspee 7270

RODOLPHE JANSON-LA PALME, Baritone

CONCERT · OPERA · ORATORIO

TEACHER OF SINGING AS A FINE ART

Voice Production, Theory, Solfeggio, Technique, Languages, Diction, Lyric and Dramatic Interpretation, Repertoire, Style.

ONE HOUR LESSONS ONLY

TUESDAY: 615 Jackson Building, Westminster St. Telephone: Gaspee 1738 Providence, R.I.

WEDNESDAY; 29 Steinert Hall, 162 Boylston St. Telephone: Hancock 8956 Boston, Mass.

PATRICK KILLIKELLY

TENOR Pupil of the late JEAU de RESZKE

Teacher of Artistic Singing

VOICE PLACEMENT OPERATIC COACH

511 JACKSON BUILDING
Auditions by appointment

Dexter 0045
Res. Phone Warren 341-R

MUSICAL INSTRUCTION

The Longy School of Music

announces a new member of its faculty

FREDERIC TILLOTSON

Teacher of the Pianoforte

Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer

The Longy School is now using exclusively the

Catalogue sent upon request **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

FRANK LA FORGE—ERNESTO BERÚMEN STUDIOS

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.
Ellsworth Bell, Secretary.
14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Bolttler, London	J. B. Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co., London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON

Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston

NEW YORK
902 Steinway Hall

BOSTON (Thursdays only)
26 Steinert Hall

Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT
175 DARTMOUTH STREET BOSTON
(Kenmore 8431)

Mrs. Charles Adams White

Vocal Coaching, Voice Production
Programme Building

MONDAYS
Steinway Hall
New York City

STUDIO
Pierce Building
Copley Square, Boston

JOHN LANE

TEACHER OF SINGING

STEINERT HALL
162 BOYLSTON STREET BOSTON
Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792
If no answer ring Susquehanna 4500.

THE PROVIDENCE GUARANTORS *to the* BOSTON SYMPHONY ORCHESTRA FUND

SEASON 1929-1930

GUARANTORS OF MUSIC ASSOCIATION OF PROVIDENCE

John O. Ames
Mrs. Albert A. Baker
Mrs. Walter S. Ball
Mrs. Daniel Beckwith
Mr. and Mrs. Claude R. Branch
Mrs. Frank H. Brown
John Nicholas Brown
Miss Irene B. Butler
Mr. and Mrs. Walter R. Callender
Mrs. Eudora C. S. Carpenter
Mrs. M. G. Chapin
Miss Helen G. Chase
Mrs. Prescott O. Clarke
John S. Coggeshall
James C. Collins
Mrs. Gammell Cross
Harry Parsons Cross
Dr. and Mrs. Frank A. Cummings
Mrs. Harry C. Curtis
Mrs. Murray S. Danforth
Mrs. Howard D. Day
W. W. Dempster
Mr. and Mrs. Paul C. DeWolf
Miss Emily Diman
Miss Edith W. Edwards
Mr. and Mrs. William H. Edwards
Mr. and Mrs. William Ely
William H. P. Faunce
Arthur C. Freeman
William C. Fry
R. Clinton Fuller
Mrs. R. I. Gammell
William Gammell
Mr. and Mrs. William Gammell, Jr.
Mrs. Charles C. Gardiner
Mrs. Henry B. Gardner
Mrs. Peter G. Gerry
Miss Dorothy Goulding Gilman
John Russell Gladding
Mr. and Mrs. Joel A. Goldthwaite
Edward J. Grant
Mrs. Eugene S. Graves
Miss Eleanor B. Green
Mrs. Erik H. Green
Theodore Francis Green
Mrs. William C. Greene
Mrs. Harold H. Gross
Mrs. George Hail
Miss Annette M. Ham
Miss Helen H. Hatch
Mr. and Mrs. Frank L. Hinckley
Mrs. Herbert F. Hinckley
William L. Hodgman
Miss Louise C. Hoppin
Mrs. Frederic W. Howe
Mrs. Harrison B. Huntoon
Mr. and Mrs. William S. Innis
Donald E. Jackson
Miss Alice L. Johnson
Mrs. Edward L. Johnson
Mr. and Mrs. J. D. E. Jones
Mrs. C. Prescott Knight
C. Prescott Knight, Jr.
Mrs. John W. Knowles
Mrs. H. S. Lanpher
Miss Evangeline Larry
Wassili Leps
Mrs. Edgar J. Lownes
Mr. and Mrs. Alfred L. Lustig
Hugh F. MacColl
Mrs. James R. MacColl
L. C. B. McCullough
Charles H. W. Mandeville
Mr. and Mrs. Carl B. Marshall
Mrs. George S. Mathews
Mr. and Mrs. Frank W. Matteson
George Pierce Metcalf
Mrs. Houghton P. Metcalf
Senator and Mrs. Jesse H. Metcalf
Stephen O. Metcalf
Mrs. William B. M. Miller
Monday Morning Musical Club
Mr. and Mrs. Elisha C. Mowry
Samuel M. Nicholson
Mrs. J. K. H. Nightingale
Miss Emily S. Paddock
Mrs. Henry R. Palmer
George F. Phillips
Mrs. Dexter B. Potter
Mr. and Mrs. T. I. Hare Powel
Mrs. Gustav Radeke
Herbert W. Rice
Mrs. James Richardson
Mrs. James B. Richardson
Miss Helen C. Robertson
Miss Belle C. Russell
A. P. S.
Miss Carrie Schmitt
George H. Schwedersky
Miss Ellen D. Sharpe
Mr. and Mrs. Henry D. Sharpe
Mrs. Edgar W. Shaw
Mrs. Frank D. Simmons
Miss Carrie Lee Smith
Miss Mary Carver Smith
Mrs. Charles J. Steedman
William L. Sweet
Mrs. Robert W. Taft
Mrs. E. R. Trowbridge
Mrs. Frederic W. Wallace
Mrs. A. T. Wall, Jr.
Mrs. George B. Waterhouse
Mrs. Thomas H. West, Jr.
Mary C. Wheeler School
Mrs. Elizabeth N. White
Mr. and Mrs. Samuel M. White
Dr. and Mrs. H. A. Whitmarsh
Mr. and Mrs. Wilson G. Wing
Mrs. Kenneth F. Wood
Ellis L. Yatman

The above citizens of Providence have by their generous assistance made possible the continuation of the Boston Symphony concerts in this city.

THE Lee, Higginson Trust Company specializes in the settlement of estates, the administration of trusts, and the management of investments.

It has at its disposal all the facilities of Lee, Higginson & Company built during 80 years of investment experience.

It solicits the opportunity to serve all who seek for their property the benefit of sound and constructive management.

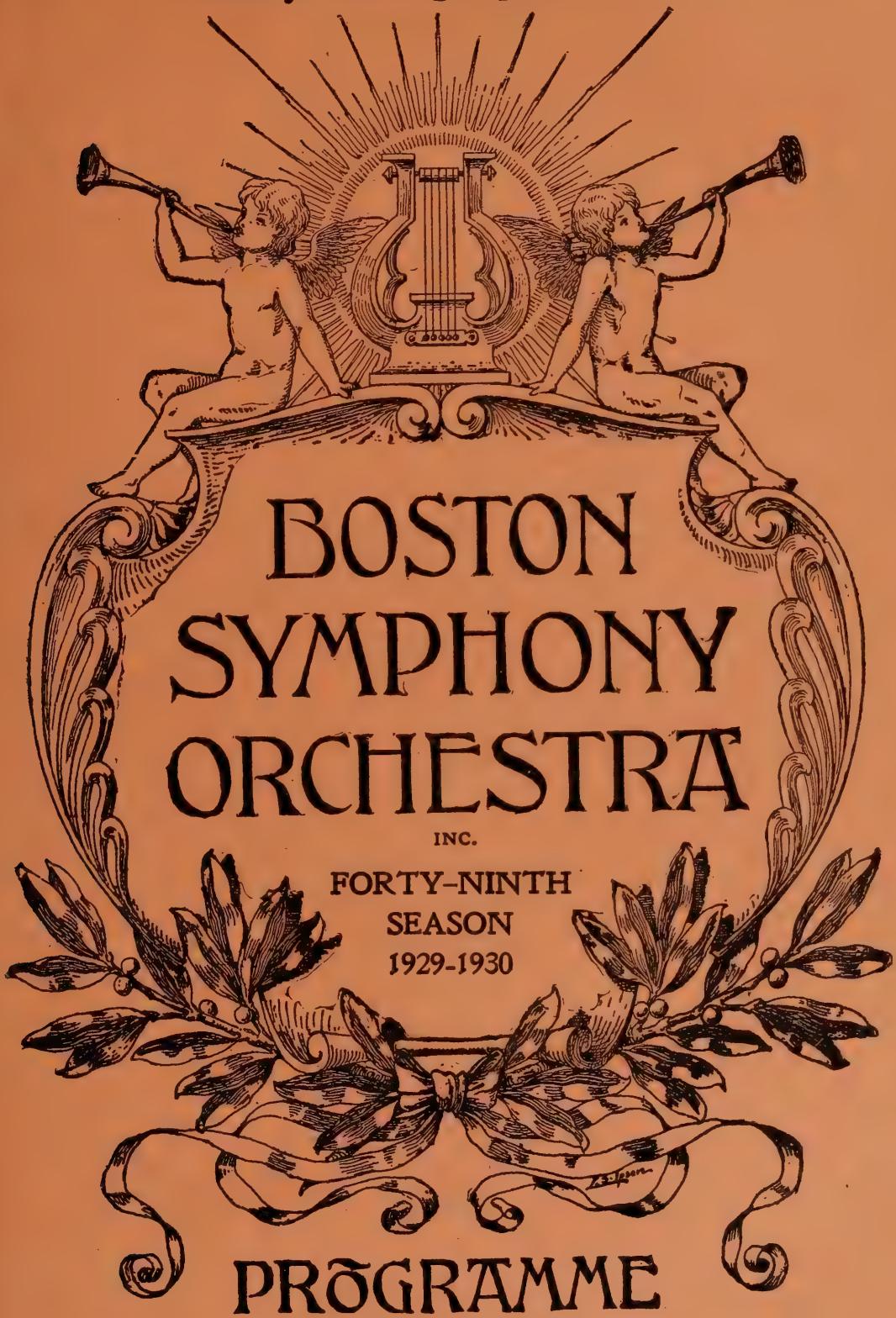
LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

Lee, Higginson Office Building

E. F. ALBEE THEATRE . . PROVIDENCE

Tuesday Evening, April 1, at 8.15



We Are Exclusive
Rhode Island Distributers
For These

World-Famous PIANOS

Mason & Hamlin

Knabe

Chickering
Established 1823

J. & C. Fischer

Marshall & Wendell

Ampico

Any make of Piano taken in exchange. Convenient Gradual Payments if desired and in addition a guaranteed insurance policy of protection is given without charge. Ask to have it explained to you.

(Piano Salons — Fourth Floor)

The Outlet Company

E. F. ALBEE THEATRE . . PROVIDENCE

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

FOURTH CONCERT

TUESDAY EVENING, APRIL 1, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

the STEINWAY that you buy today will serve your children's children

•

FEW THINGS today are really built to last. But the Steinway is a notable exception. It is made like a watch, inside and out. Only the finest workmanship and materials enter into it. For 30, 40 or 50 years and more it will continue to bring delight and entertainment to your family. . . . You need never buy another piano! Such durability as this spells real economy. The Steinway will outlast three ordinary pianos, besides giving you the depth and beauty of tone which only a Steinway can give. There are many models and prices. Make your visit to your nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

"During the past four years I have regularly used the Baldwin Piano at my Lecture Recitals. I congratulate you on its wholly admirable qualities, — tone-quality and smoothness of action in particular."

EUGENE GOOSSENS

Eugene Goossens, who has appeared as Guest Conductor with the BOSTON SYMPHONY ORCHESTRA uses and endorses the

Baldwin
PIANO

You are cordially invited to visit the Meiklejohn studios and become personally acquainted with the Baldwin Piano whose qualities call forth such enthusiastic endorsement.

Meiklejohn

The Keynote of Satisfaction

Piano Specialists since 1885

297 Weybosset St., Providence

PAWTUCKET WOONSOCKET

Three Years to Pay

In Memoriam

W. H. P. FAUNCE

The Funeral March from Beethoven's "Eroica" Symphony will be performed at the beginning of the programme.

Two Hundred and Eleventh Concert in Providence

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

FOURTH CONCERT

TUESDAY EVENING, APRIL 1

AT 8.15

PROGRAMME

Handel . . . . Concerto Grosso for String Orchestra Op. 6, No. 10

Overture; Air: Lento; Allegro moderato; Allegro

Moussorgsky . . . . . Prelude to Khovántchina

Ravel . . . . . Bolero

Brahms . . . . Symphony No. 2 in D major, Opus 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission of ten minutes before the symphony

---

For the music on these programmes, visit the Music Department at the Providence Public Library

EUROPE

STEAMSHIP TICKETS

AT THE STEAMSHIP COMPANIES' PUBLISHED RATES

✶For steamship tickets, come to Raymond-Whitcomb. We are authorized agents for all the leading steamship lines and our offices are headquarters for steamship information. There you can obtain expert advice regarding ships and routes; compare the sailing lists, the rates and the ship plans of various lines; purchase your ticket and obtain help with your passport and visas.

INDEPENDENT TRIPS

✶This is individualized travel. ▲ A Raymond-Whitcomb independent trip is your own idea of where you want to go, and how long you want to stay, translated into a feasible program of travel. It means railroad tickets secured for you, hotel rooms engaged and everything that can be done in advance attended to. A chain of Raymond-Whitcomb representatives in European cities will help you as you travel along.

Send for the "Guide to European Travel"

MEDITERRANEAN

SPRING CRUISE

✶Consider it as a way to Europe. ▲ It means a pleasant voyage on an uncrowded steamship when the Mediterranean route is at the height of its popularity. Three weeks from New York to Naples. Four weeks from New York to Venice, convenient starting point for Oberammergau and the Passion Play. With visits en route to a dozen historic cities . . . such as Algiers and Tunis, Seville and Carcassonne. Sailing on April 8, on the S. S. "Carinthia." Rates (including return passage any time this year), $725 and upward.

RAYMOND-WHITCOMB

165 Tremont Street — Tel. Hancock 7820
122 Newbury Street — Tel. Kenmore 2870

BOSTON, MASSACHUSETTS

AYLSWORTH TRAVEL SERVICE
36 Weybosset Street

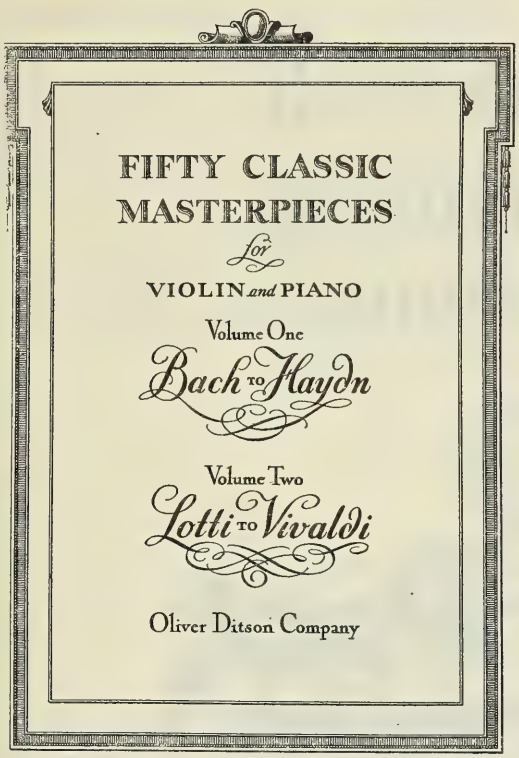
CHURCH TICKET AGENCY
54 Exchange Street

Concerto Grosso No. 10, in D minor . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on Novem-

*This was the little house, No. 25 Lower Brook Street (now Brook Street), in which Handel lived from 1725 until his death. Here he composed the "Messiah," "Saul," and other oratorios. "After his death his valet rented the house and made the most of Handel's long residence to secure lodgers." "Sydney Smith lived in this house in 1835" (George H. Cunningham's "London." Handel lived for three years in Old Burlington House, erected by the third Earl of Burlington, amateur architect and friend of Pope.) In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.



Issued for VIOLINISTS
and lovers of the truly beautiful
in music

Edited and Arranged by
KARL RISSLAND

This unique anthology is the outcome of long research. A gathering together of the most exquisite numbers available. The arrangements are new and not obtainable elsewhere.

Each volume, $2.00

Oliver Ditson Company
179 Tremont St.

ber 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in

In tune with
the smartest
occasions

White Rock
The leading mineral water

Columbia
MASTERWORKS
Series
Forthcoming Issues

TSCHAIKOWSKY
Symphony No. 4, in F Minor

This first of Tschaikowsky's great trinity of symphonies is unmistakably one of his most inspired scores. Its recording by Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam is a fitting companion for his Columbia recording of the same composer's Fifth Symphony.

COLUMBIA MASTERWORKS SET No. 133

TSCHAIKOWSKY: Symphony No. 4, in F Minor, Op. 36
By Willem Mengelberg and Concertgebouw Orchestra, of Amsterdam

In Ten Parts, $10.00 with album

MOZART
Quartet in B-flat (K. 458)

This beautiful "Hunt" Quartet of Mozart embodies some of the most fascinating music found anywhere in the voluminous literature of this master-composer. The gaiety of its rapid movements and the grace of its minuet are equalled by the peace and loveliness of its adagio. An interpretation by the Lener Quartet insures the last word in chamber music recording.

COLUMBIA MASTERWORKS SET No. 134

MOZART: Quartet in B-flat (K. 458) ("Hunting Quartet") by Lener String Quartet (Lener, Smilovits, Roth and Hartman)

In Six Parts, $6.00 with album

"Magic Columbia *Notes"*

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA
"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo*) and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was impressed by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concerto, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

*
* *

I. Ouverture. D minor, 4-4: Allegro, D minor, 6-8. The overture is after the French pattern, in two sections. The Allegro is in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule to the strings.

PROVIDENCE COLLEGE OF MUSIC

WASSILI LEPS, *Director*

PIANO DEPARTMENT
Kindergarten, Elementary and Advanced Courses

TEACHERS' NORMAL COURSE
Theory and Post Graduate Courses

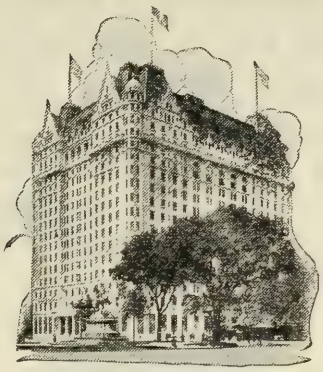
Public Recitals Fortnightly in the Recital Hall of the College

ASSISTANT GRADUATE TEACHERS IN PIANO DEPARTMENT
Ida Haminovitz, Rebecca McDowell, Marion Rabe, Rita Bicho, Lillian Migliori, Lorette Gagnon, Secretary, Doreen Rook, Claudia Croisetiere, Raymond Knapp

VIOLIN: Wassily Besekirsky and Frederick F. Berick. *VOICE:* Mrs. George Hill MacLean
ORGAN: Walter Williams *CELLO:* Miss Alice M. Bailey
SIGHT-SINGING and SOLFEGGIO: Miss Germaine Bouvier

STEINERT BUILDING GASPEE 1315

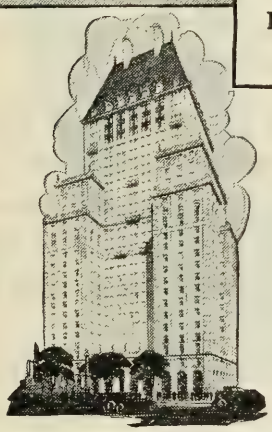
"MUSICAL? PLACE THE PLACE—IT'S PLACE'S PLACE"



The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager



The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play concertanti.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.

PRELUDE TO "KHOVANSTCHINA" . MODEST PETROVICH MOUSSORGSKY

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872,

1904 1929

ANNE GILBRETH CROSS

DIRECTOR

Announces the 25th Anniversary of the Opening of

THE MUSIC SCHOOL

26 Cabot St., at Meeting St.

Whether you have a radio or not, we ask you especially to come in and hear this amazing new Victor instrument.

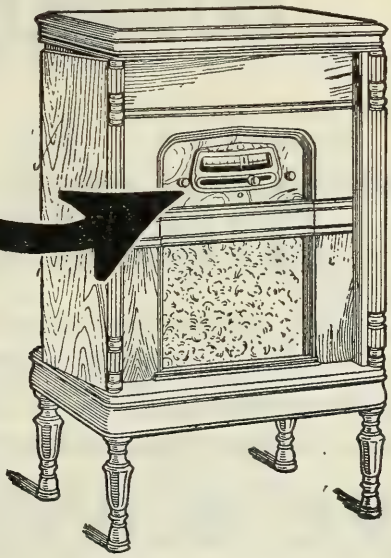
The music-lover's ideal. Perfect tone quality from air or record. Whisper to full orchestra at will!

THE NEW Victor-Radio with ELECTROLA

A child can tune it perfectly

Micro-synchronous balance

Easy terms arranged



$298.
complete

M. STEINERT & SONS

495 WESTMINSTER STREET, PROVIDENCE

"that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was beginning to understand and appreciate even in the circle of the tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's wife), Susanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles

PEMBROKE COLLEGE
In Brown University

CONCERT COURSE
1929-1930

THE ROTH QUARTET
November 4, 1929

THE AGUILAR LUTE QUARTET
December 12, 1929

KATHRYN MEISLE, Contralto
January 22, 1930

GUY MAIER and LEE PATTISON
Two-Piano Recital, February 25, 1930

PAUL KOCHANSKI, Violinist
April 2, 1930

A limited number of subscriptions are available to the general public

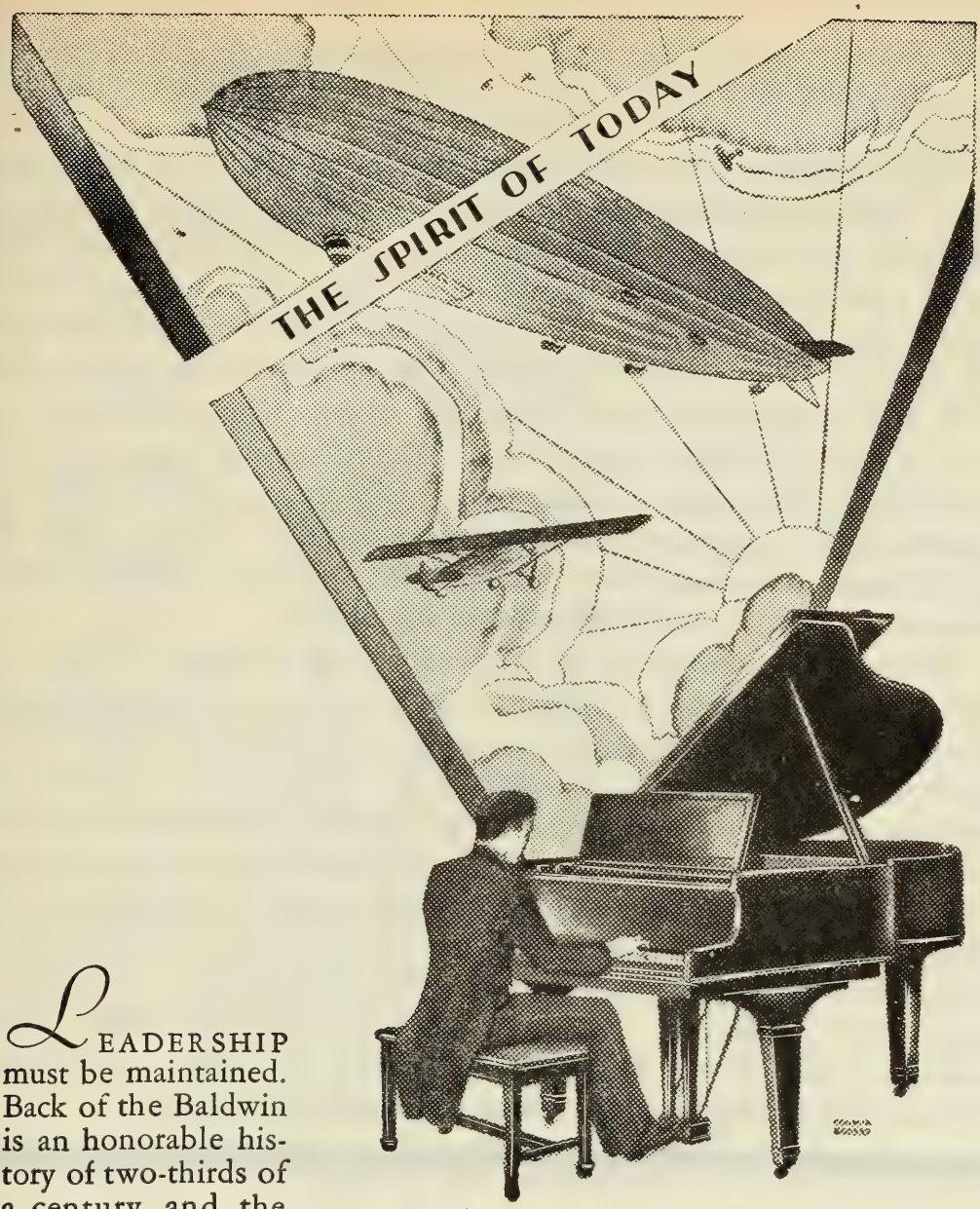
PRICE $10.00 FOR THE COURSE

Tickets on sale at the office of the Dean, 172 Meeting St. Telephone Angell 1093

AVIS BLIVEN-CHARBONNEL
PIANIST

FACULTY SARAH LAWRENCE COLLEGE BRONXVILLE, N. Y.
SATURDAYS

123 BENEVOLENT STREET ∴ PROVIDENCE, R.I.



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present — embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

Meiklejohn

The Keynote of Satisfaction

297 Weybosset St., Providence

PAWTUCKET WOONSOCKET

in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great' was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Russian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera.

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Gift Furniture

AN entirely new stock of distinctive pieces—now on display in our

Gifts and Import Department
Second Floor

Tilden-Thurber

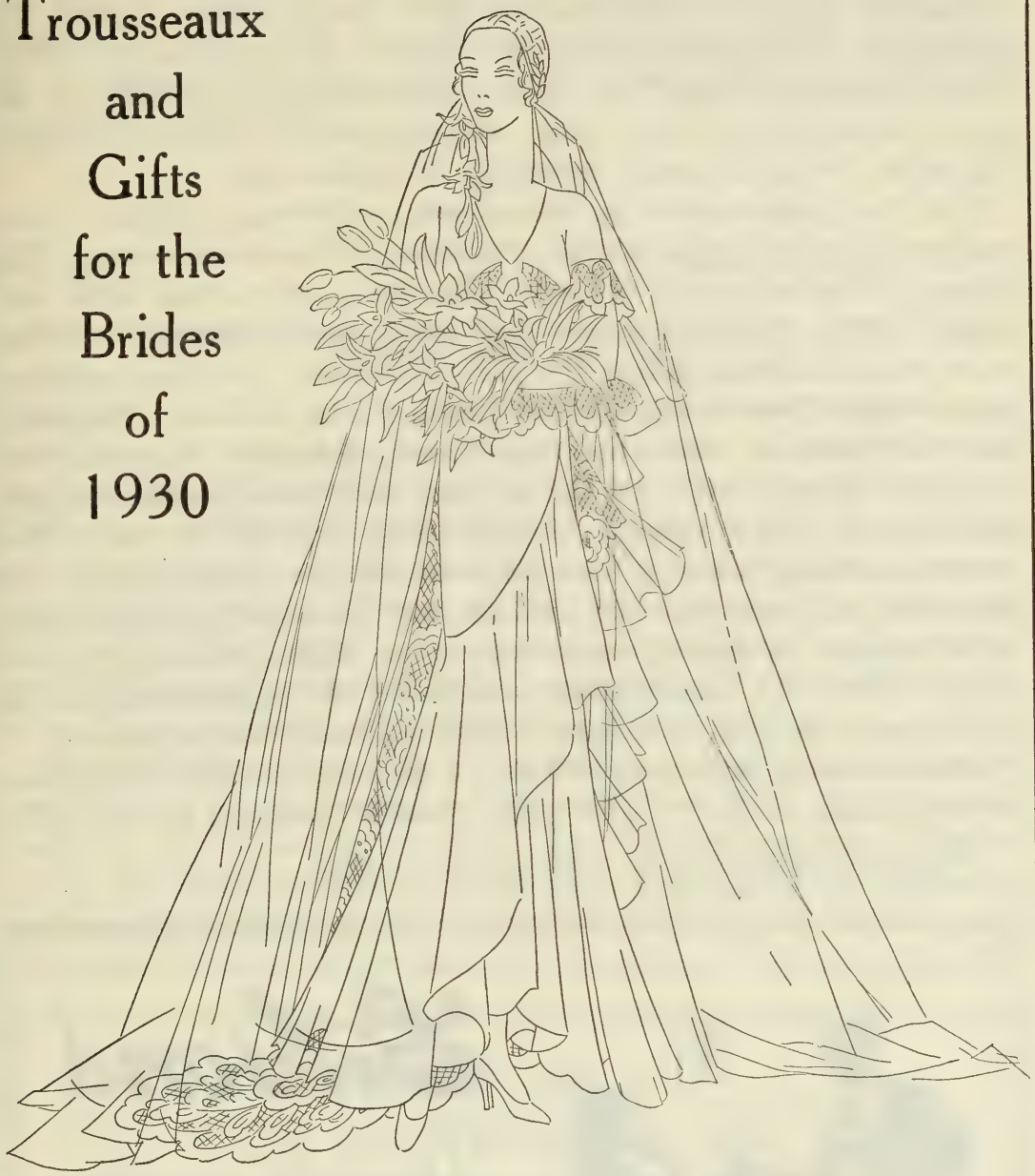
PROVIDENCE

Summer Shop
Watch Hill, R. I.

Foreign
Connections

"MUSICAL? PLACE THE PLACE—IT'S PLACE'S PLACE"

Trousseaux
and
Gifts
for the
Brides
of
1930



Makanna, Inc.

The Trousseau House of Boston

416 Boylston Street

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's version." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in

*Riesemann gives this date. Some writers say 1885.

Providence Made—Fresh Daily

Gibsons

AS a gift to a lovely lady or for a very special gift occasion.

Chocolates

60c., $1.00, $1.50 the pound

"MUSICAL? PLACE THE PLACE—IT'S PLACE'S PLACE"

London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

BOLERO . . . . . JOSEPH MAURICE RAVEL

(Born at Ciboure (Basses-Pyrénées) France, on March 7, 1875; living at Montfort-l'Amaury and Paris)

This Bolero, dedicated to Ida Rubinstein, was brought out by her and danced by her at Paris in November, 1928. Alexandre Benoist designed the settings and the costume to represent a scene that Goya might have painted: a Spanish inn, with the dancer on a trestle table, men surrounding it. At first calm, the actors on the Parisian stage were little by little excited to frenzy as the dancer became more and more animated. Knives were drawn—the woman was tossed from arms to arms, until her partner intervened; they danced until quiet was restored. So was the scene described by French and English reporters.

The first performance in the United States of this Bolero as a concert piece was by the Philharmonic Society of New York, Mr. Toscanini conductor, on November 14, 1929. The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on December 6, 1929.

Tempo di ballo, moderato assai, 3-4. A drum gives the dance rhythm,

MADAME ET
LA JEUNE FILLE, Inc.
130 Newbury Street, Boston, Mass.
Mrs. John A. Tuckerman, *Manager*

IMPORTED SPORT CLOTHES
SOUTHERN WEAR

Mrs. E. N. Potter, Jr., *President*
553 Madison Avenue New York City

which is maintained throughout; a flute announces the theme, which is taken up by wind instruments in turn; then by groups of instruments. There is a crescendo for about twenty minutes, until there is an explosive modulation—brass and percussion instruments swell the din until at last there is what has been described as a "tornado of sound."

M. Prunières called attention to the fact that Ravel was not the first to repeat a simple, common theme until by the monotony of tune and rhythm the hearer was excited (as are Oriental hearers by the same method). Padilla, the composer of "Valencia," had worked this obsession by the repetition of a tune for at least twenty times.

Ravel's Bolero calls for these instruments: piccolo, two flutes, two oboes, oboe d'amour, English horn, two clarinets, one E-flat clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones bass tuba, three saxophones, kettledrums, side drums, cymbals, tam-tam, celesta, harp, and the usual strings.

***

The Bolero is not a very ancient dance of Spain. It is said that Don Sebastian Terezo, an accomplished and celebrated dancer of his time, invented it about 1780. It is a modest, noble dance, much more decent than the fandango, but, like that dance, it is performed by two persons. By its beauty, the significance of its movements, and its compelling effect on eyes and ears, it is incomparable. While its rhythm is strongly marked, it has a lyrical character. In tempo and in its measures, it resembles the minuet—according to Albert Czerwinski, a dancing teacher at Danzig—but it impresses by rhythmic accentuation rather than by melodic variety. There are sections of the dance. First comes the *paseo* or promenade, like a prelude or an introduction. Then follow the *traversia* for the changing of places; the *differencia* for changing a second time; the *finale* to regain the first places; the *bien parado*, steps and graceful attitudes performed by the dancing couple facing another couple that is not dancing. Is not

MOVING STORAGE
PACKING CRATING

SPECIALISTS IN HOUSE TO HOUSE AND DISTANT REMOVALS OF HOUSEHOLD EFFECTS AND PIANOS.

The Largest Fireproof Warehouse in Rhode Island.

Weekly trips to New York and intermediate Points.

80-90 Dudley St. Tel. DE7860

CADY
MOVING AND STORAGE COMPANY

Desrat mistaken in saying that the Bolero is in two-time? The music of all the Boleros we have seen is in 3-4 or 3-8, but Blasis also says that the Bolero is usually in duple time. The step is at first low and gliding, but always well marked.

On the stage this dance is performed by several couples. One of the most graceful attitudes is the *dar la vuelta,* in which the dancers are face to face after a half-turn. The woman's part in the dance is much more expressive, more passionate than that of the man.

The name "Bolero" or "Volero" is supposed by some to come from *volar,* to fly, "because a Manchega expert had danced the Seguidillas so wonderfully and lightly that he seemed to fly." Is the Bolero the outcome of the Seguidillas? When the Bolero or Fandango is danced as a ballet by eight persons, it is usually called the Seguidillas.

***

The Bolero is to be found in some operas, as in Auber's "La Muette di Portici" ("Masaniello"), Act I, Scene 3, Allegretto moderato, C major, 3-4; Méhul's "Les deux Aveugles de Tolède"; Weber's stage music for "Preciosa." Perhaps the most famous Bolero in opera is that sung by the Duchess Hélène in the fifth act of Verdi's "Vêpres Siciliennes" (Allegro, A minor—A major, 3-4), sung first in Paris by Mme. Cruvelli; in Boston by Mme. Colson, when Verdi's opera was first performed here on January 2, 1860—this Bolero has often been sung here in concert halls. There are Boleros for orchestra by Alexandra Josifovna, Grand Duchess of Russia; T. A. Kui, J. L. Nicode, Pachulski; songs by Gounod, Lacome d'Estalenx; piano pieces, of which Chopin's is the best known, although it has little true Spanish character, and might be called a *Boléro à la Polonaise.* Nevertheless Chopin received 500 francs for it when it was published as a "Souvenir d'Andalousie."

***

The Bolero has been noticed by English poets. Byron, in a song intended for the first canto of "Childe Harold," but replaced (Verse LXXXIV) by the lines "To Inez," wrote in praise of the lovely girl of Cadiz:

SUCH unusual, delicious flavors as you will find in the Ochee family of pure beverages will delight the most fastidious guests.

Phone WEst 4015

· Ochee Beverages ·

And when beneath the evening star,
She mingles in the gay Bolero,
Or sings to her attuned guitar
Of Christian knight or Moorish hero.

Thomas Hood introduced the dance in his "Drinking Song," by a member of a Temperance Society, as sung by Mr. Spring at Waterman's Hall:

The vintage, they cry, think of Spain's and of France's,
The jigs, he boleros, fandangos and jumps;
But water's the spring of all civilized dances,
We go to a ball not in bottles, but *pumps!*
Then hey for a bucket, a bucket, a bucket,
Then hey for a bucket, filled up to the brim!
Or, best of all notions, let's have it by oceans,
With plenty of room for a sink or a swim!

William Beckford, for his delightful "Italy, with Sketches of Portugal and Spain," delightful for its malice and cynicism as well as for the graphic description of scenery, cities, men, women, and manners, did not hesitate to coin the verb "to bolero": "Thirteen or fourteen couples started and boleroed and fandangoed away upon a thick carpet for an hour or two, without intermission. There are scarcely any boarded floors in Madrid; so the custom of dancing upon rugs is universally established"* (Vol. II, Letter XVI).

He himself, at Señor Pacheco's at Madrid, danced a bolero, snapping his fingers and stamping his feet, while twenty voices accompanied with "its appropriate words" in full chorus; but he admits that he committed solecisms in good dancing at every step. "I am more than apt to conjecture we were but very slightly entitled to any applause; yet the transports we called forth were as fervid as those the famous Le Pique excited at Naples, in the zenith of his popularity." At last the Duchess of Ossuna, the patroness of the composer Boccherini, said to Beckford, in the plainest language: "You are making the greatest fool of yourself I ever beheld; and as to those riotous self-taught hoydens,

*Beckford's Letters from Spain were written in 1785, 1787, and 1795. They were first published in 1834.

Many Special Household "Helps"

CURTAINS, Blankets, Rugs, Pillows are a few of the "hard-to-do's" we are especially equipped to do perfectly.

Phone us when you start House-cleaning. We'll call for and deliver your things promptly.

COUTTIT LAUNDRY
The Laundry That Satisfies

Broad, Pearl & Central Sts.
Phone Gaspee 5300

your partners, I tell you what, they are scarcely worthy to figure in the third rank at a second-rate theatre."

***

When Ravel's Bolero was first performed, people surrounded the table on which Mlle. Rubinstein danced. Havelock Ellis, in "The Soul of Spain," states that a characteristic of Spanish dancing, and especially of the most typical type, called flamenco, lies in its accompaniments, and particularly in the fact that under proper conditions all the spectators are themselves performers. "In flamenco dancing, among an audience of the people, everyone takes a part, by rhythmic clapping and stamping, and by the occasional prolonged 'oles' and other cries by which the dancer is encouraged or applauded. Thus the dance is not a spectacle for the amusement of a languid and passive public, as with us. It is rather the visible embodiment of an emotion in which every spectator himself takes an active and helpful part; it is, as it were, a vision evoked by the spectators themselves and upborne on the continuous waves of rhythmical sound which they generate. Thus it is that, at the end of a dance, an absolute silence often falls, with no sound of applause: the relation of performer and public has ceased to exist. So personal is this dancing that it may be said that an intimate association with the spectators is required for its full manifestation. The finest Spanish Dancing is at once killed or degraded by the presence of an indifferent or unsympathetic public, and that is probably why it cannot be transplanted, but remains local."

There is a vivid description of dancing in and out of Spanish theatres in Richard Ford's "Gatherings from Spain."* He speaks of the contagious excitement which seizes the spectators, who, like Orientals, beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. "Dancing among Spanish ladies of a high order was introduced with the Bourbons, but the lower classes adhered to the primitive steps and tunes of their Oriental forefathers. In the theater the sound of the castanet awakens the most listless. The sharp, spirit-stirring click is heard behind the scenes—the effect is instantaneous—it creates life under the ribs of death—it silences the

*"Gatherings from Spain" was published in 1846.—P. H.

. COLOR .

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make

Uniforms

For Sale At

The Outlet Co. **The Shepard Co.**

tongues of countless women—*on n'écoute que le ballet.* The curtain draws up; the bounding pair dart forward from the opposite sides like two separated lovers, who, after long search, have found each other again, nor do they seem to think of the public, but only of each other; the glitter of the gossamer costume of the Majo and Maja seems invented for this Dance—the sparkle of the gold lace and silver filigree adds to the lightness of their motions; the transparent, form-designing *saya* of the lady heightens the charms of a faultless symmetry which it fain would conceal; no cruel stays fetter her serpentine flexibility. They pause—bend forward an instant—prove their supple limbs* and arms; the band strikes up, they turn fondly towards each other, and start into life. . . . The accompaniment of the castanet gives employment to their upraised arms. '*C'est,*' say the French, '*le pantomime d'amour.*' The enamored youth persecutes the coy, coquettish maiden; who shall describe the advances—her timid retreat; his eager pursuit, like Apollo chasing Daphne? Now they gaze on each other; now all is life, love, and action; now there is a pause. They stop motionless at a moment, and grow into the earth. It carries all before it. There is a truth which overpowers the fastidious judgment. Away, then, with the studied grace of the French danseuse, beautiful but artificial, cold and selfish as is the flicker of her love, compared to the real impassioned abandon of the daughters of the South. There is nothing indecent in this dance; no one is tired or the worse for it; indeed, its only fault is its being too short, for, as Molière says, '*Un ballet ne saurait être trop long, pourvu que la morale soit bonne, et la métaphysique bien entendue.*' Notwithstanding this most profound remark, the Toledan clergy, out of mere jealousy, wished to put the Bolero down, on the pretense of immorality. The dancers were allowed in evidence to give a view to the court; when they began, the bench and bar showed symptoms of recklessness, and, at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering. Verdict, for the defendant with costs."

In 1882, Emmanuel Chabrier journeyed in Spain. The result was

*Yet the English have laughed at the Americans for certain prudish euphemisms.—P. H.

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee part of the coffee bean

his superb orchestral rhapsody "España." He wrote to his publisher Costellat letters descriptive of the dances he saw in the Andalusian *bailes*, where the "upper classes" were not to be seen. These letters about the authentic Spanish dances were published in the Music Review S. I. M. (January 15, February 15, 1909). Extracts from them are given in Georges Servières' life of Chabrier: "Two guitarists, solemn, cigarette between the lips, continue to scratch no matter what, in three time. (Only the tango is in duple time.) The cries of the woman excite the dancer, who becomes literally mad of her body" (these dancers were gypsies in Seville). Chabrier spoke of the spectators clapping their hands in 3-4 *à contretemps*, while the guitar followed peacefully its own rhythm. "As others beat time *forte* with each measure, each one beating a little at will, there was a most curious amalgamation of rhythms."

Then there are Théophile Gautier's descriptions of Spanish dancers; and in the five volumes of his theatrical criticisms, eloquent studies of Spanish dancers and others dancing Spanish dances in Paris opera houses and theatres. Havelock Ellis's chapter is the more analytical study. He refers to the "Escenas Andaluzas" (1847) of Estebanez Calderon, and for "the deeper significance of Spanish dancing" to the psychological analysis given by Salillas in "Hampa" (1898).

A certain charming lady said,
"One always feels so *well-bred*
in things from Gladding's."
And don't you?

Gladding's

THE SMARTMART OF PROVIDENCE

MISS MARTIN

Teacher of Voice

MEMBER OF THE WASHINGTON HEIGHTS MUSICAL CLUB, INC.
NEW YORK

Residence Studio, 41 WATERMAN STREET

Voices set free. Results positive and lasting. Demonstration by Appointment

Appearance in New York assured when the student is prepared

Symphony No. 2, in D major, Op. 73 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale*, say December 20, 1877.

MONDAY MORNING MUSICAL CLUB
STUDIO *and* MUSIC BUREAU

HELEN SCHANCK, *Piano*
Monday and Thursday Afternoons

Mrs. LUCY H. MILLER, *Voice*
Wednesday Mornings

MARY BROOKS, *Violin*
Saturday Mornings

LYDIA BELL, *Piano*
Wednesday and Friday Afternoons

BEATRICE WARDEN ROBERTS, *Piano*
Tuesdays

Miss Helen Wheelwright, *Manager* - - 144 Westminster Street
Hours 10-1 STUDIO FOR RENT—TWO PIANOS Gaspee 1055

at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last

Grelbada String Quartette

SEASON 1929-1930

ADAH FISKE SMITH, First Violin
GRACE PIERPONT, Second Violin
HAZEL FOSTER HADFIELD, Viola
BARBARA SMITH, Cello

CONCERTS, WEDDINGS, RECEPTIONS

82 Arnold Avenue Edgewood, R. I. Broad 3721 or Plantations 7261

CHOPIN CLUB STUDIO

620-622 Caesar Misch Building

TEACHING and RECITALS

OSCAR LOZZI, Piano, Saturdays

BEATRICE WARDEN ROBERTS, Monday Afternoons

CHOPIN CLUB, Thursdays

CHOPIN CLUB JUNIOR, Thursday evenings

AGNES COUTANCHE BURKE, Manager, Tel. Plantations 4488, or Gaspee 9427

fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of

When all the world is Young

A Debutante portrait by Bachrach is the hallmark of a successful debut upon the wondrous stage of life.

Bachrach

Photographs of Distinction

357 Westminster Street

Worcester Lynn Lawrence Lowell

SYMPHONY HALL BOSTON

OPENING WEDNESDAY, MAY 7

(And continuing every night and alternate Sundays)

FORTY-EIGHTH SEASON of the

POPS

Orchestra of 80 Symphony Players

ARTHUR FIEDLER, *Conductor*

POPULAR PROGRAMMES

REFRESHMENTS

Table Seats $1.00; Balcony $1.00, 75c.; Admission 50c.

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Providence
137 Matthewson St.
Gaspee 6907

New York City
10 West 48th St.

Boston
284 Boylston St.

You Can Rely on Lewandos

List of Works Performed at these Concerts during the Season 1929-1930

BEETHOVEN Overture to Goethe's "Egmont," Op. 84	I.	November 19
BEETHOVEN Symphony No. 5 in C minor, Op. 67	I.	November 19
BRAHMS Symphony No. 2 in D major, Opus 73	IV.	April 1
GRUENBERG "The Enchanted Isle"	I.	November 19
HANDEL Concerto Grosso for String Orchestra Op. 6, No. 10	IV.	April 1
MOUSSORGSKY Prelude to Khovântchina	IV.	April 1
RAVEL Bolero	IV.	April 1
SCHUMANN Symphony in B-flat major, No. 1, Op. 38	III.	January 21
SIBELIUS "A Saga," Tone Poem, Op. 9	III.	January 21
STRAUSS "Till Eulenspiegel's Merry Pranks," after the Old-fashioned, Roguish Manner, in Rondo Form, Op. 28	I.	November 19
STRAVINSKY Suite from "L'Oiseau de Feu" ("The Fire-Bird") A Danced Legend	II.	December 17
TCHAIKOVSKY Symphony No. 6 in B minor, "Pathetic," Op. 74	II.	December 17
VIVALDI Concerto in D minor for Orchestra (Edited by A. SILOTI)	II.	December 17
WAGNER A Faust Overture	III.	January 21
WAGNER Excerpts from Act III, "Die Meistersinger von Nürnberg"	III.	January 21

Eugene Goossens was the guest conductor of the third concert January 21

brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beehoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,† says the second symphony

*A second and somewhat revised edition was published in 1901. The second edition has been translated into English by Arthur Bles.

†"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience. or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise. and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS,
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day."—W. J. Henderson, New York Sun), may be obtained by addressing

PRICE, $6.00 SYMPHONY HALL

Shepard's

PROVIDENCE, R. I.

Music Lovers

—will appreciate the variety of better class records that are constantly available in record store. Your favorites are here.

Hear These Records
In Our Modern
Sound-Proof
Listening
Rooms

worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

PROVIDENCE MUSIC TEACHERS' DIRECTORY

Mrs Irving P. Gross.

VOICE PIANO

Studio: 417 LAUDERDALE BUILDING

RUTH A. WHIPPLE

PIANO

199 BENEFIT STREET Dexter 2978 Attleboro 445

Helen Gray Whitney

VOICE and PIANO

60 STEINERT BUILDING

Gaspee 5176

Gretchen Schofield - Charles E. G. Dickerson

VOICE VIOLIN

41 Conrad Building

201 Clarendon Street, Boston 61 Ontario Street, Broad 5900-R

HERBERT CHANDLER THRASHER

Beneficent Congregational Church

PIANO ORGAN

Beneficent (Round Top) Church Gaspee 0206 Residence phone Attle. 944-M Also Pawtucket

RUTH MOULTON

VIOLIN

SOLOIST INSTRUCTOR

308 JASTRAM STREET Telephone West 6034-J

JOSLIN—MOULTON—SMITH TRIO

ALZADA J. SPRAGUE

PIANO and HARMONY

Children and Adult Classes in Theory Ear-training, Rythmic Work and Music Appreciation

Studios: 415 Jackson Building, Gaspee 3419
441 Angell Street, Angell 3300-W

Beatrice Ball Battey, *VIOLIN*

Bertha Woodward, *PIANO*

Studio: 209 LAUDERDALE BUILDING

Broad 7851-W Gaspee 1533

EDITH B. LEWIS

PIANO *HARMONY*

255 WEYBOSSET STREET

Residence Studios: 359 BLACKSTONE STREET GASPEE 0427

MARGUERITE WATSON SHAFTOE

SOPRANO SOLOIST - TEACHER OF SINGING

Studio: 16 CONRAD BUILDING, TUESDAYS

Studio: Telephone Gaspee 8584 Residence: Telephone Angell 3264

HERMANN SCHOLZ

TEACHER OF PIANO

Studio: Room 24, Winthrop Building, 335 WESTMINSTER STREET - - Gaspee 8265

CHARLES F. KELLEY

VOICE and PIANO

Organist and Choir Master, Church of the Blessed Sacrament

55 Steinert Building Phone Gaspee 1910

FRANK E. STREETER

PIANO ORGAN ENSEMBLE

Studio, 45 STEINERT BUILDING Residence phone Angell 0463

VAN VEACHTON ROGERS

STUDIO
28 Conrad Bldg.
Dexter 4186

HARPIST
ENSEMBLE CLASSES

RES. STUDIO
993 Narragansett Blvd
Broad 4749

EMMA WINSLOW CHILDS

PIANIST

VOCAL COACH AND HARMONY CLASSES

STUDIO: 25 ONTARIO STREET

BA-CHI-TO TRIO

BEATRICE BALL BATTEY, Violin
ALICE M. TOTTEN, Violoncello
EMMA WINSLOW CHILDS, Piano

Broad 7851-W
or 209 LAUDERDALE BUILDING

Broad 0754-W
PROVIDENCE, R. I.

FREDERICK VERY

PIANO

Studio
511 JACKSON BLDG.
Dexter 0045

Residence Studio
612 ANGELL STREET
Saturday mornings
Plantations 1637

CARRIE SCHMITT

PIANO and HARMONY
Room 15, Conrad Building
Gaspee 0827
Teacher of Harmony at the Félix Fox School of Pianoforte Playing, Boston. Fridays.

KATHLEEN C. O'BRIEN

SOPRANO
TEACHER of VOICE and PIANO

STUDIO
110–11–12 LAUDERDALE BUILDING
Telephone Gaspee 9170

Frances W. Calder

HARP—PIANO

Studio: 11 CONRAD BUILDING
Thursdays and Saturdays
Telephone Gaspee 2448
Resident Studio: LONGMEADOW, R. I.
Telephone Warwick Neck 31-J

EVANGELINE LARRY

VIOLIN

Residence Studio: 98 WATERMAN STREET
Mondays at Room 15, Conrad Building

Tel. Angell 0768-W
Tel. Gaspee 0827

MAY ATWOOD ANDERSON

TEACHER OF PIANOFORTE

Studio: 121 BENEVOLENT STREET

HELAINE ABBOTT AMES

SOPRANO SOLOIST
Residence Studio, 35 WINDSOR ROAD, EDGEWOOD

TEACHER OF SINGING
Telephone Broad 1640

GRACE GURNEY REYNOLDS

PROFESSIONAL ACCOMPANIST

PERFECT PRACTISE PERIODS make PERFECT PROFESSIONAL PERFORMANCES

Inviting Instrumental and Vocal Students and Professionals

261 OLNEY STREET — Angell 0093

ALICE M. TOTTEN

VIOLONCELLO INSTRUCTION

Studied under three Boston Symphony Solo 'Cellists — Malkin — Schroeder — Bedetti

Studio: 209 LAUDERDALE BUILDING (Tuesdays)
Address: 1111 BOYLSTON STREET, BOSTON, MASS.

CLAUDIA RHEA FOURNIER

CONTRALTO SOLOIST

Teacher of Singing

MONDAYS and WEDNESDAYS
Residence
422 Broadway, Providence
Phone West 6153-R

FRIDAYS
—at—
16 Conrad Building
385 Westminster St.
Phone Gaspee 8584

GIUSEPPE PETTINE

SAXOPHONE AND FRETTED INSTRUMENTS

LEDERER BUILDING — PROVIDENCE, R. I.

CHRISTIANA CAYA CAVEDON

SOPRANO

SOLOIST — TEACHER

212 LAUDERDALE BUILDING — Thursdays — Gaspee 2741

MEDORA F. LADEVEZE

PIANO — ORGAN — THEORY

625 PUBLIC STREET, PROVIDENCE — Telephone, Broad 8777-R

GERTRUDE NORTHROP LEE

TEACHER OF VOICE

38 CONRAD BUILDING, Tuesdays and Fridays
Residence Phone Broad 8490-W

EDITH GYLLENBERG-WAXBERG

CONCERT PIANIST

INSTRUCTION—LESCHETIZKY METHOD

449 MORRIS AVENUE — Telephone Angell 4997

DOROTHY JOSLIN PEARCE

PIANIST

183 ELMGROVE AVENUE

GEORGE M. GULSKI

PIANIST AND TEACHER

Studio: 511 JACKSON BLDG. Saturday Mornings — Phone Dexter 0045
Residence: 112 High Street, North Attleboro - Phone 972-W

ANNIE L. FLETCHER

Certified Teacher of Progressive Series

PIANO THEORY HARMONY

Normal examiner Progressive Series candidates

Studio: 30 SARGENT AVENUE ∴ ∴ Phone Angell 3881

JANE BODELL

SOPRANO SOLOIST—TEACHER OF SINGING

Available for Concert Work

142 GLEN ROAD — Plantations 5887

BARBARA SMITH

VIOLONCELLIST

PUPIL OF JEAN BEDETTI — SOLOIST — INSTRUCTOR

26 Fairview Avenue — West Warwick, R. I. — Telephone Valley 75

LOUISE WATERMAN

VIOLONCELLIST

205 ELMGROVE AVENUE — Plantations 5758

ELIZABETH FRANCES COLLINS

PIANOFORTE

146 Albert Avenue — Broad 2454-R

GEORGE S. DANE

TEACHER OF SINGING

Preparation for Concert, Oratorio, Recital and Radio

STUDIO: Monday Morning Musical Club,
Lauderdale Bldg., Westminster St.

BOSTON STUDIO:
6 Newbury St.

GRACE ALICE RIPLEY

PIANO

NEW ENGLAND CONSERVATORY

Tuesdays 37 Conrad Building

9 SIXTH STREET
EAST PROVIDENCE, R. I.

MISS ANNIE E. WHELAN

For ten years, first assistant to the late Hans Sneider

PIANO and THEORY

413 Jackson Building — Gaspee 3338 — Residence, 162 Linwood Ave., Providence, R. I.

GERTRUDE JOSEFFY CHASE

PIANISTE

121 PINEHURST AVENUE — Dexter 1131

THE SYMPHONIC CLUB

(AN ORCHESTRAL SOCIETY) — ARTHUR HYDE, Conductor

REHEARSALS FRIDAY EVENINGS — Hyde Studio, 48 Snow Street

FOR MEMBERSHIP APPLY

President CHARLES P. ARNOLD, Broad 8273-R or Conductor, Gaspee 3961

FREDERICK M. PUFFER

Organist, St. James Episcopal Church, Woonsocket, R. I.

PIANO — ORGAN

Dexter 0793

434 PUBLIC STREET, PROVIDENCE — In Woonsocket Fridays, St. James Parish House

RUTH F. McNEAL

Pupil of PIETRO YON, New York

PIANO — ORGAN

159 HIGHLAND AVENUE — Angell 5188-W

CHRISTINE GLADHILL

TEACHER OF PIANO

36 CONRAD BUILDING, Gaspee 2802 — Residence Studio, 164 Sumter Street, Broad 6367

DOROTHY MANDEVILLE FORD

PIANOFORTE

17 ALDRICH TERRACE — Angell 0843

MILDRED BIDWELL

PIANIST and ACCOMPANIST

11 CONRAD BUILDING, WEDNESDAYS — Residence Phone, Broad 1556

IRENE L. MULICK

PIANO and THEORY

414 JACKSON BUILDING — Gaspee 7270

PROVIDENCE MUSIC TEACHERS' DIRECTORY

RODOLPHE JANSON-LA PALME, Baritone

CONCERT · OPERA · ORATORIO

TEACHER OF SINGING AS A FINE ART

Voice Production, Theory, Solfeggio, Technique, Languages, Diction, Lyric and Dramatic Interpretation, Repertoire, Style.

ONE HOUR LESSONS ONLY

TUESDAY: 615 Jackson Building, Westminster St. Telephone: Gaspee 1738 Providence, R.I.

WEDNESDAY; 29 Steinert Hall, 162 Boylston St. Telephone: Hancock 8956 Boston, Mass.

PATRICK KILLIKELLY

TENOR Pupil of the late JEAU de RESZKE

Teacher of Artistic Singing

VOICE PLACEMENT OPERATIC COACH

511 JACKSON BUILDING
Auditions by appointment

Dexter 0045
Res. Phone Warren 341-R

MUSICAL INSTRUCTION

The Longy School of Music

announces a new member of its faculty

FREDERIC TILLOTSON

Teacher of the Pianoforte

Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer.

The Longy School is now using exclusively the **Baldwin Piano**

Catalogue sent on request. 103 Hemenway Street, Boston, Mass.

FRANK ERNESTO

LA FORGE—BERÚMEN STUDIOS

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson

Ellsworth Bell, Secretary. Tel. Trafalgar 8993
14 West 68th Street, New York N Y

Summer School, June 1st to Aug. 15th

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Bolttler, London	J. B Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co . London
Practical Pianoforte School	Beal, Stuttard & Co , London	F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd . London	Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS

SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON

Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston

NEW YORK
902 Steinway Hall

BOSTON (Thursdays only)
26 Steinert Hall

Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT

175 DARTMOUTH STREET BOSTON
(Kenmore 8431)

Mrs. Charles Adams White

Vocal Coaching, Voice Production
Programme Building

MONDAYS
Steinway Hall
New York City

STUDIO
Pierce Building
Copley Square, Boston

JOHN LANE

TEACHER OF SINGING

STEINERT HALL
162 BOYLSTON STREET BOSTON
Telephone Hubbard 6677

THEO. VAN YORX TENOR

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn 4792
If no answer ring Susquehanna 4500

THE PROVIDENCE GUARANTORS *to the* BOSTON SYMPHONY ORCHESTRA FUND

SEASON 1929-1930

GUARANTORS OF MUSIC ASSOCIATION OF PROVIDENCE

John O. Ames
Mrs. Albert A. Baker
Mrs. Walter S. Ball
Mrs. Daniel Beckwith
Mr. and Mrs. Claude R. Branch
Mrs. Frank H. Brown
John Nicholas Brown
Miss Irene B. Butler
Mr. and Mrs. Walter R. Callender
Mrs. Eudora C. S. Carpenter
Mrs. M. G. Chapin
Miss Helen G. Chase
Mrs. Prescott O. Clarke
John S. Coggeshall
James C. Collins
Mrs. Gammell Cross
Harry Parsons Cross
Dr. and Mrs. Frank A. Cummings
Mrs. Harry C. Curtis
Mrs. Murray S. Danforth
Mrs. Howard D. Day
W. W. Dempster
Mr. and Mrs. Paul C. DeWolf
Miss Emily Diman
Miss Edith W. Edwards
Mr. and Mrs. William H. Edwards
Mr. and Mrs. William Ely
William H. P. Faunce
Arthur C. Freeman
William C. Fry
R. Clinton Fuller
Mrs. R. I. Gammell
William Gammell
Mr. and Mrs. William Gammell, Jr.
Mrs. Charles C. Gardiner
Mrs. Henry B. Gardner
Mrs. Peter G. Gerry
Miss Dorothy Goulding Gilman
John Russell Gladding
Mr. and Mrs. Joel A. Goldthwaite
Edward J. Grant
Mrs. Eugene S. Graves
Miss Eleanor B. Green
Mrs. Erik H. Green
Theodore Francis Green
Mrs. William C. Greene
Mrs. Harold H. Gross
Mrs. George Hail
Miss Annette M. Ham
Miss Helen H. Hatch
Mr. and Mrs. Frank L. Hinckley
Mrs. Herbert F. Hinckley
William L. Hodgman
Miss Louise C. Hoppin
Mrs. Frederic W. Howe
Mrs. Harrison B. Huntoon
Mr. and Mrs. William S. Innis
Donald E. Jackson
Miss Alice L. Johnson
Mrs. Edward L. Johnson
Mr. and Mrs. J. D. E. Jones
Mrs. C. Prescott Knight
C. Prescott Knight, Jr.
Mrs. John W. Knowles
Mrs. H. S. Lanpher
Miss Evangeline Larry
Wassili Leps
Mrs. Edgar J. Lownes
Mr. and Mrs. Alfred L. Lustig
Hugh F. MacColl
Mrs. James R. MacColl
L. C. B. McCullough
Charles H. W. Mandeville
Mr. and Mrs. Carl B. Marshall
Mrs. George S. Mathews
Mr. and Mrs. Frank W. Matteson
George Pierce Metcalf
Mrs. Houghton P. Metcalf
Senator and Mrs. Jesse H. Metcalf
Stephen O. Metcalf
Mrs. William B. M. Miller
Monday Morning Musical Club
Mr. and Mrs. Elisha C. Mowry
Samuel M. Nicholson
Mrs. J. K. H. Nightingale
Miss Emily S. Paddock
Mrs. Henry R. Palmer
George F. Phillips
Mrs. Dexter B. Potter
Mr. and Mrs. T. I. Hare Powel
Mrs. Gustav Radeke
Herbert W. Rice
Mrs. James Richardson
Mrs. James B. Richardson
Miss Helen C. Robertson
Miss Belle C. Russell
A. P. S.
Miss Carrie Schmitt
George H. Schwedersky
Miss Ellen D. Sharpe
Mr. and Mrs. Henry D. Sharpe
Mrs. Edgar W. Shaw
Mrs. Frank D. Simmons
Miss Carrie Lee Smith
Miss Mary Carver Smith
Mrs. Charles J. Steedman
William L. Sweet
Mrs. Robert W. Taft
Mrs. E. R. Trowbridge
Mrs. Frederic W. Wallace
Mrs. A. T. Wall, Jr.
Mrs. George B. Waterhouse
Mrs. Thomas H. West, Jr.
Mary C. Wheeler School
Mrs. Elizabeth N. White
Mr. and Mrs. Samuel M. White
Dr. and Mrs. H. A. Whitmarsh
Mr. and Mrs. Wilson G. Wing
Mrs. Kenneth F. Wood
Ellis L. Yatman

The above citizens of Providence have by their generous assistance made possible the continuation of the Boston Symphony concerts in this city.

Certain Classes of Investors

INVESTMENT Management is especially adapted to the requirements of certain classes of investors:

. . 1 Successful business men who know the importance of specialization.

. . 2 Professional men who realize that the care of investments is also a profession.

. . 3 Women who seek experienced management for their affairs.

. . 4 Young men who wish to build their estates as they progress.

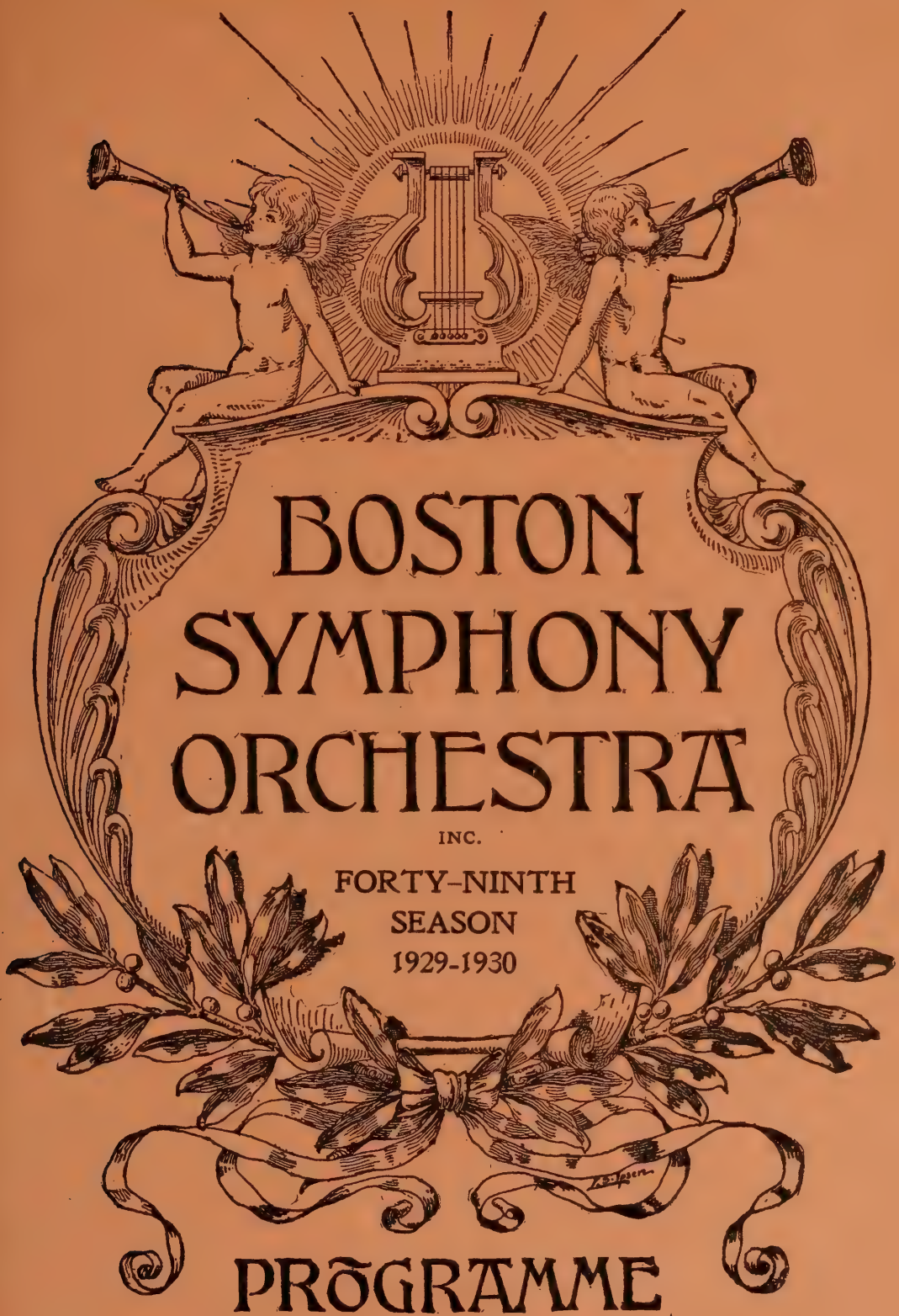
. . 5 All investors who desire the benefit of expert management for their property.

LEE, HIGGINSON TRUST CO.
50 FEDERAL STREET, BOSTON

Miscellaneous Programmes

ALUMNAE HALL . . WELLESLEY COLLEGE

Wednesday Evening, October 23, 1929, at 8.00



The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
General Manager

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

ALUMNAE HALL . . . . WELLESLEY

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme

WEDNESDAY EVENING, OCTOBER 23, at 8.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1929, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager · G. E. JUDD, Assistant Manager

You can enjoy your STEINWAY now and pay for it at your leisure

THE BUYING of a Steinway is really a simple matter. You have only to select the model best adapted to your home, make a 10% initial payment, and the instrument is delivered *immediately*—to delight and entertain you from that moment • On such liberal terms as these, the Steinway is accessible even to the most modest income. And with it you acquire a lifetime of perfect service—30, 40 or even 50 years and more of the wonderful Steinway tone. There is a price and a model for every need. Make your visit to the nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash desposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

BOSTON COMMON TREMONT ST. AT WEST

Black Caracul Coats

Because lustrous black caracul of the finer qualities have the supple smoothness of fabric, coats of this fur are a favored fashion.

Lending itself so well to manipulation, it is not strange then, that black caracul has been adjudged a perfect medium for couturiere details.

Following the lines of the new silhouette coats are slightly wrapped in effect, and in many cases show the charming princesse line, or a flaring skirt.

A flattering complement is the tiny muff of matching fur which has been sponsored by Vionnet.

$650 to $1875

FURS—SECOND FLOOR

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, OCTOBER 23

AT 8.00

PROGRAMME

Handel . . Concerto Grosso for String Orchestra, Op. 6, No. 10

Overture—Allegro; Air: Lento; Allegro moderato; Allegro.

Debussy . . . . . "La Mer," Trois Esquisses Symphoniques

I. De l'Aube à midi sur la mer (From Dawn till Noon on the Ocean).
II. Jeux de Vagues (Play of the Waves).
III. Dialogue du Vent et de la Mer (Dialogue of Wind and Sea).

Sibelius . . . . . Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

There will be an intermission of ten minutes before the symphony.

1880 - 1890

At 296 Washington Street, during the '80's and '90's, **Raymond-Whitcomb** managed and sold to the people of Boston.

"Raymond's Vacation Excursions
ALL TRAVELLING EXPENSES INCLUDED."

☞ The old office in the shadow of the Old South Meeting House had an historic background. It stood on land that had belonged to Governor Winthrop, and followed an ancient house that served the Church as a parsonage until it was broken up for firewood by the British.

☞ Raymond-Whitcomb also has something of a place in history. It was founded in 1879 and is the oldest American travel company. It has had a large part in making travel a favorite vacation pastime. At a time when trips to the West were still regarded as adventure it ran special trains to California. It introduced **Alaska**, the **Canadian Rockies** and **Yellowstone Park** to New Englanders of those days.

☞ Today the Raymond-Whitcomb clients come from all the United States. The Company maintains 14 offices in nine cities in America and Europe. Its activities cover the entire globe & include **Escorted Tours** (as in the old days). **Land Cruises** on specially built trains, **Sea Cruises** on chartered liners, and **Independent Travel** everywhere.

☞ THE PRESENT BOSTON OFFICES ARE AT

165 TREMONT STREET :: 122 NEWBURY STREET, and with the Foreign Department of the First National Bank at 67 Milk Street.

Concerto Grosso No. 10, in D minor . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The

*This was the little house, No. 25 Lower Brook Street (now Brook Street), in which Handel lived from 1725 until his death. Here he composed the "Messiah," "Saul," and other oratorios. "After his death his valet rented the house and made the most of Handel's long residence to secure lodgers." "Sydney Smith lived in this house in 1835" (George H. Cunningham's "London." Handel lived for three years in Old Burlington House, erected by the third Earl of Burlington, amateur architect and friend of Pope.) In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

MASTERS OF THE SYMPHONY

by

PERCY GOETSCHIUS, Mus. Doc.

Fifth Book in the

COURSE OF STUDY IN MUSIC UNDERSTANDING

Cloth, $2.00

In this notable work, richly illustrated with music quotations, Dr. Goetschius has given students a thoughtful and erudite survey of the Symphony and its development from its genesis to the present day. The Epilogue is devoted to American Symphonic writers.

OLIVER DITSON COMPANY

179 Tremont Street : : : Boston

Founded 1783 : Established 1835 : Incorporated 1889

concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo*)

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule to the strings.

Again Welcome!

A pleasurable part of each Autumn is the return of the Symphony Season, and again, we say "Welcome" to Conductor Koussevitzky and the members of the Boston Symphony Orchestra.

Jays

patou

"The rest of la couture may perish — but PATOU will keep the world well-dressed"

A slight exaggeration, of course! But no exaggeration at all to say that *Patou* leads in his tremendous vogue among *les Americans!*

A tall chap . . vivid . . young . . nothing at all of the artist in appearance . . . . he directs from an office as straightforward as he is himself. Not at *Patou's* does a mannequin pirouette! If she does . . . there comes the vibrant bass of *Patou:* "What's the matter, my dear; got the stomach ache?"

And this same, unaffected simplicity permeates all *Patou* fashions, as one may point out in his latest creations, authentically copied, and presented to Boston by Slattery —

Patou's "Tenebres"

Princesse evening gown of flat crepe. Copy for Mademoiselle, 75.00

Brookline
Wellesley

Slattery's

Opposite Boston Common

and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was impressed by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concerto, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

* * *

I. Ouverture. D minor, 4-4: Allegro, D minor, 6-8. The overture is after the French pattern, in two sections. The Allegro is in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

On Sale
At The Cafeteria

White Rock
America's Sparkling Water

© 1929
W R M.S.

Growth . . .

WE began business January 3, 1928, with 113 accounts in our Trust Department representing a total capital value of $13,500,000. On September 1, 1929, there were 437 accounts with a capital value of $60,000,000 — an increase in number of accounts of 285%, and in capital represented of 340%.

We believe this substantial growth reflects the increasing interest of investors in the constructive and modern investment policy under which we administer the property entrusted to our care.

Our Officers will be glad to discuss with you how this investment policy may be advantageously applied to the solution of your investment problem.

LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

Lee, Higginson Office Building

IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play concertanti.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.

"THE SEA" (THREE ORCHESTRAL SKETCHES): I, FROM DAWN TILL NOON ON THE OCEAN; II, FROLICS OF WAVES, III, DIALOGUE OF WIND AND SEA . . . . . ACHILLE CLAUDE DEBUSSY

(Born at Saint-Germain (Seine and Oise), France, August 22, 1862; died at Paris, March 26, 1918)

These orchestral pieces ("La Mer: De l'aube à midi sur la mer; II, Jeux de Vagues; III, Dialogue du vent et de la mer—trois esquisses symphoniques") were performed for the first time at a Lamoureux concert in Paris, October 15, 1905. The concert, the first of the season of 1905–06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted.

Debussy wrote in August, 1903, from Bichain to his publisher Jacques Durand that he was at work on "La Mer." "If God will be good to me, the work will be in a very advanced state on my return [to Paris]." He wrote later that the sketches would have these titles; "Mer belle aux Iles Sanguinaires"; "Jeux de Vagues"; "Le vent fait danser la mer"; and in September he said the work was intended for Chevillard. In September, 1904, he wrote from Dieppe, "I wanted to finish 'La Mer' here, but I must still work on the orchestration, which is as tumultuous and varied as the——sea (with all my excuses to the latter)." In January, 1905, he was not sure that the title, "De l'aube à midi sur la mer" would do: "So many contradictory things are dancing in my head, and this last attack

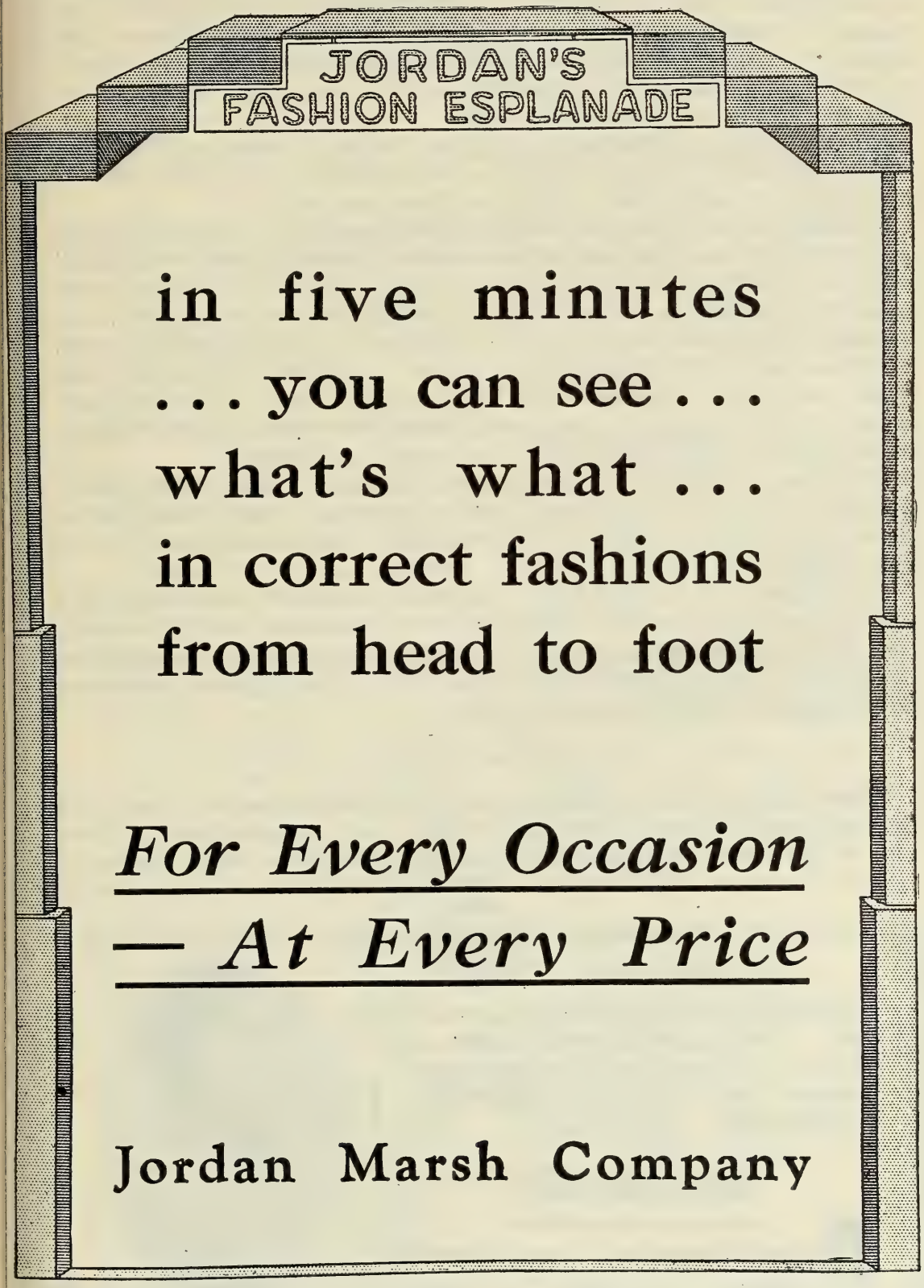
G. Washington's
INSTANT Coffee
100% Pure Coffee

Those fortunate individuals who know how to get the most out of life—who enjoy knowing, going, seeing and doing—have learned to assemble wisely. They know how to select and use what others have made and invented to meet the requirements of modern living.

G. Washington's Instant Coffee is served exclusively in the cafeterias of the Boston Symphony Orchestra.

G. WASHINGTON COFFEE REFINING CO., New York City

New! On Jordan's Second Floor



in five minutes
. . . you can see . . .
what's what . . .
in correct fashions
from head to foot

For Every Occasion
— At Every Price

Jordan Marsh Company

of grippe has added its particular dance." He also wrote that he had remade the end of "Jeu de Vagues." He was disturbed because Chevillard spoke of the difficulties in the music, but if he gave the score to Colonne there might be a row. In July and September, 1905, he complained of "very curious corrections" made by some one in the proofs; and the idea of a performance at Chevillard's first concert seemed to him as bad as a performance at the last one of the season: "I am not so proud as to believe that 'La Mer' can be a check to Wagner and Mlle. Litvinne together." At rehearsal it was found that the proofs had been badly read.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy made an arrangement for two pianos; André Caplet made one in 1908 for three pianos.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There were later performances on March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928.

"From Dawn till Noon on the Ocean" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waves" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a Glockenspiel (or celesta), two harps, and strings.

"Dialogue of Wind and Sea" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, Glockenspiel, two harps, and strings.

These sketches are impressionistic. The titles give the cue to the hearer. As M. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only

OCTOBER—*AND THEN*

CHRISTMAS will be here before you know it . . . . with its need of portraits as gifts. A sitting now will assure you of the utmost in attention and service. Bachrach portraits $605.00 to $15.00 the dozen.

Bachrach

PHOTOGRAPHS OF DISTINCTION

647 Boylston St. Kenmore 4730

Quincy Lynn Newton

Columbia
MASTERWORKS*

IN OR OUT of concert seasons, hear when you wish the greatest artists and most glorious music. Here are some of the Columbia Masterworks more recent issues . . .

Columbia Masterworks Set No. 108

DE FALLA: El Amor Brujo (Love, the Magician) Suite for orchestra. By Pedro Morales and Symphony Orchestra. *In Six Parts,* $4.50, *with Album.*

Columbia Masterworks Set No. 109

STRAVINSKY: Petrouchka. Ballet Suite for Orchestra. Symphony Orchestra. Conducted by the Composer. *In Six Parts,* $4.50 *with Album.*

Columbia Masterworks Set No. 110

CHOPIN: Preludes, Op. 28, for Pianoforte. By Robert Lortat. On Four Twelve-Inch Records $6.00, *with Album.*

Columbia Masterworks Set No. 111

MOZART: Concerto in G Major (No. 17). For Pianoforte and Orchestra. By Ernst von Dohnanyi and Budapest Philharmonic Orchestra. *In Eight parts,* $6.00, *with Album.*

Columbia Masterworks Set No. 112

CHOPIN: Nocturnes, for Pianoforte. By Leopold Godowsky. *On Seven Twelve-Inch Records,* $10.50, *with Album.*

Columbia Masterworks Set No. 113

DUKAS: La Peri — Dance Poem for Orchestra. By Philippe Gaubert and Paris Conservatory Orchestra. *In Five Parts,* $4.50, *with Album.*

Ask for Columbia Masterworks Catalogue

"Magic Columbia ***Notes"***

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

professionals. The public demands logical analyses from the critics. But how can anyone analyze logically creations that come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, M. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitator; his art rests almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semiconsciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether one disputes or agrees to this characterization of Debussy's art—the comparison of it with the art of Berlioz is at least surprising if not inexplicable—M. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's thematic material without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "But the simple beauty of color arises, when light, which is something incorporeal, in reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

• • •

"Debussy has not wished to confide himself indefinitely to the

• COLOR •

is the Vogue

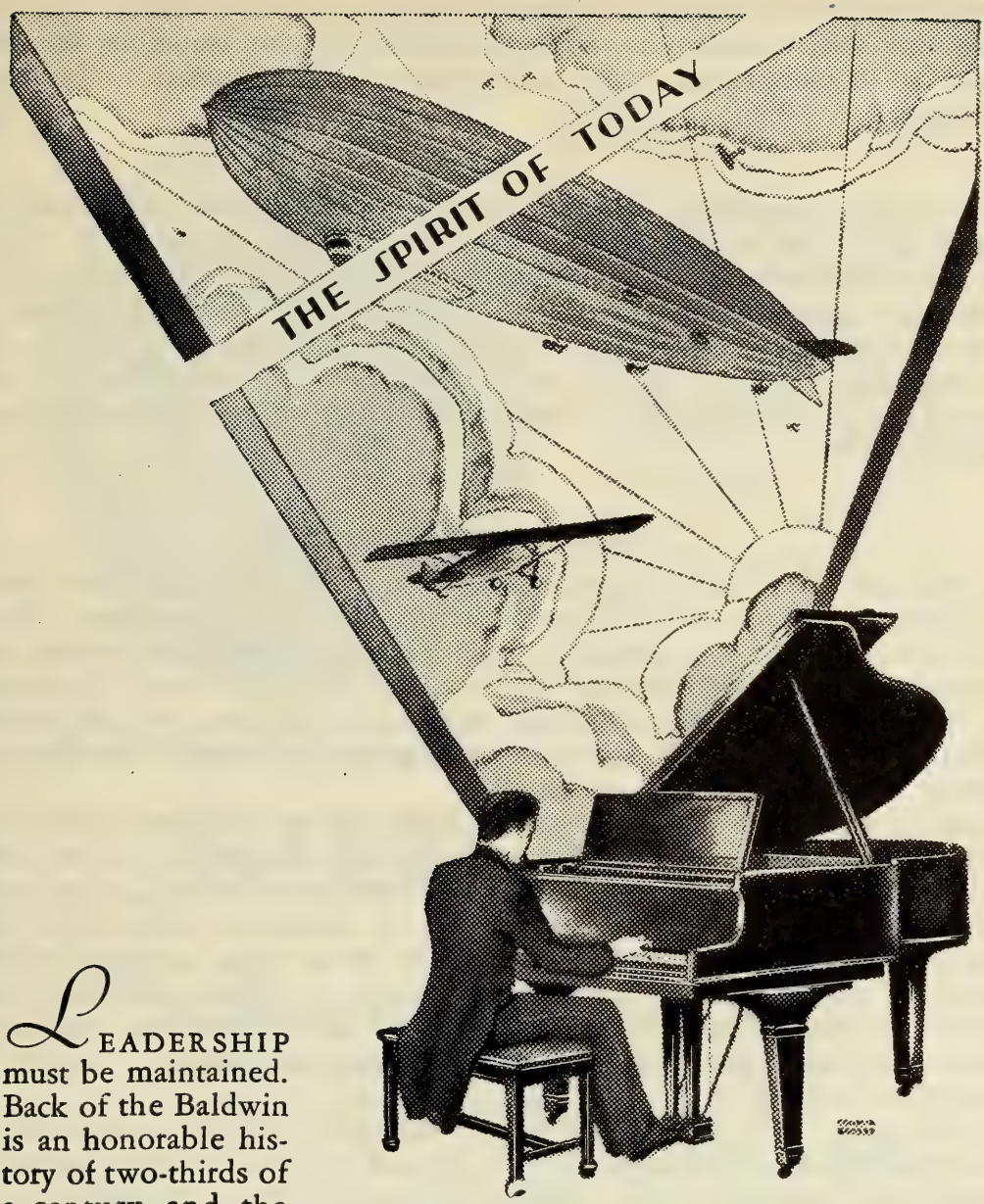
Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make

Uniforms

For Sale At

LEADING DEPARTMENT STORES



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present—embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

A. M. HUME COMPANY
196 BOYLSTON STREET
BOSTON

rambling of his senses: he became jealous of his instinct. In 'La Mer' one will discover an effort to substitute for sensuous spontaneity of developments, the management of the mind."—JACQUES RIVIÈRE.

•
• •

Debussy was greatly pleased when "La Mer" was performed in Paris at a Franco-Italian concert conducted by Molinari in 1917: "I do not believe that the Parisians often have the opportunity of hearing a performance comparable to this; Molinari is a kind of sorcerer who has roused the orchestra from its apathy. As the instrumentalists have much talent, they played like angels. Are angels as good musicians as legends and the Primitives would have us believe?"

•
• •

DEBUSSY AND THE SEA

Debussy loved and respected the ocean. In 1905 he wrote from Eastbourne: "The sea rolls with a wholly British correctness. There is a lawn combed and brushed on which little bits of important and imperialistic English frolic. But what a place to work! No noise, no pianos, except the delicious mechanical pianos, no musicians talking about painting, no painters discussing music. In short, a pretty place to cultivate egoism."

At Le Puy near Dieppe, August, 1906: "here I am again with my old friend the sea, always innumerable and beautiful. It is truly the one thing in nature that puts you in your place; only one does not sufficiently respect the sea. To wet in it bodies deformed by the daily life should not be allowed; truly these arms and legs which move in ridiculous rhythms—it is enough to make the fish weep. There should be only Sirens in the sea, and could you wish that these estimable persons would be willing to return to waters so badly frequented?"

Houlgate, 1911: "Here life and the sea continue—the first to contradict our native savagery, the second to accomplish its sonorous going and coming, which cradles the melancholy of those who are deceived by the beach."

Pourville, August, 1915: "Trees are good friends, better than the ocean, which is in motion, wishing to trespass on the land, bite the rocks, with the anger of a little girl—singular for a person of its importance. One would understand it if it sent the vessels about their business as disturbing vermin."

SEVENTY-FIVE YEARS' REPUTATION
BROWN'S BRONCHIAL TROCHES
An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.
BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE
Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.

DAI BUELL

will give a Piano Recital in Symphony Hall on Tuesday evening, November 19, at 8.15 o'clock under the auspices of the Consumers' League of Massachusetts. Tickets are now on sale at the Box office of Symphony Hall.

Miss Buell will, of course, use the

STEINWAY

of which she writes:

"The STEINWAY is veritably the complement of the pianist and a compliment to the art of pianoforte playing . . through and for the ages."

(Signed) DAI BUELL

The purchase of a STEINWAY is made so easy today that there is every reason why everyone can have one *NOW*.

New England's exclusive Steinway Representatives:

M. STEINERT & SONS

STEINERT HALL 162 BOYLSTON STREET

"My overcoat was like a board—it came back soft and fresh"
"The coat you cleaned for me looks and feels like a new one"
"I was amazed at the appearance of my suit—it was so fresh and bright"
"When I opened the box I didn't recognize them as my clothes"
"How do you do it? I wouldn't believe it was the same suit"

Just a few of the many comments made by our customers on work done by the wonderful new

Hatfield Cycle Process of Filtration

All dirt is removed—not redistributed
Garments are clean and sterile
They are brighter and stay clean longer

You will be delighted with the results we achieve
There is no duplication of this process in New England

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

46 Temple Place
284 Boylston Street
29 State Street
1 Galen Street, Watertown

Telephones
MID dlesex 5700
BAC k Bay 3900

You Can Rely on Lewandos

SYMPHONY HALL 49th SEASON, 1929-1930

SIX TUESDAY AFTERNOON CONCERTS

December 10 January 7 February 11 February 25 March 11 April 22

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

A FEW SEASON TICKETS ARE AVAILABLE
AT THE SUBSCRIPTION OFFICE

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*

SYMPHONY NO. 2, D MAJOR, OP. 43 . . . . . JEAN SIBELIUS

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

According to Mr. Georg Schneevoight, who is an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights, while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme

CLARA LARSEN

Pianist and Teacher

Assistant to the Eminent Master

GEORGE PROCTOR

Studio: 492 Boylston Street
BOSTON

Telephone, Kenmore 1748

Mason & Hamlin Piano

Sunday Afternoon Course of Six Concerts in Symphony Hall

OPENING RECITAL

Sunday Aft., November 10, at 3.30

VLADIMIR HOROWITZ

THE REMAINING RECITALS WILL BE GIVEN IN THE FOLLOWING ORDER:

ROLAND HAYES

CYRENA VAN GORDON

JESÚS MARÍA SANROMÁ

LOUISE HOMER
AND DAUGHTERS

ALBERT SPALDING

LAST DAYS OF SEASON SALE

Season Tickets are Available at the Automatic Subscription Board, in the Huntington Avenue Lobby, $7.50, $10, $12

A Novel Method of Choosing Your Own Seats

Mail Orders will be given prompt attention.

COMING

THE ENGLISH SINGERS

Sunday Afternoon, November 3

LA ARGENTINA

Saturday Afternoon, November 9

is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

MUSICAL INSTRUCTION

STUDIO OF ARTHUR WILSON

SINGING

Removed to 908 Beacon St. at Audubon Circle

103 Hemenway St. **The Longy School of Music** Boston, Mass.

Solfeggio and Piano **Harmony and Music History** **Eurythmics**

All branches of Instrumental Instruction. Correct fundamental training and individual class work emphasized as basis of music education. Special classes for children in Solfege and Eurythmics. Dr. Archibald T. Davison, Faculty Adviser; Gaston Elcus, Violin; Marion Moorhouse, Cello; Stuart Mason, Harmony; and faculty of recognized artists and musicians. MISS MINNA F. HOLL, Director

Telephone Kenmore 1328 Catalogue sent upon request Steinert Pianos Used

ROY R. GARDNER

TEACHER OF SINGING

77A CHARLES STREET

HOME: HAYMARKET 6634 STUDIO: HAYMARKET 1465

DOROTHY BREWSTER COMSTOCK

VIOLINIST AND TEACHER

Member of Music Faculty
The Beaver Country Day School
Chestnut Hill, Massachusetts

Address: 16 Traill Street,
Cambridge, Massachusetts
Telephone University 1997-R

SINGERS!

Do you wish to add to your Range of Voice in a short time?
Eliminate that great bug-bear of Singing—Breath, and learn how to make use of the Body Resonances
Anyone possessing a Normal Speaking Voice should sing

MARY TRACY, Art of Singing

Auditions will be given free of charge
Studio: 30 HUNTINGTON AVENUE Telephones: KENMORE 7873 COLUMBIA 2041

FRANK ERNESTO

LA FORGE—BERÚMEN STUDIOS

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.
Ellsworth Bell, Secretary.
14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig
Cotta Edition, Stuttgart
Practical Pianoforte School
Banks & Co., York
Gould & Bolttler, London
Forsyth Bros., Ltd., London
Beal, Stuttard & Co., London
Joseph Williams, Ltd., London
J. B. Cramer & Co., London
Cary & Co., London
F. Hofmeister,-Germer Works, Leipzig
Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT
175 DARTMOUTH STREET . BOSTON
(Kenmore 8431)

Mrs. Charles Adams White

Vocal Coaching, Voice Production
Programme Building

MONDAYS
Steinway Hall
New York City

STUDIO
Pierce Building
Copley Square, Boston

JOHN LANE

TEACHER OF SINGING

STEINERT HALL
162 BOYLSTON STREET . . BOSTON
Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792
If no answer ring Susquehanna 4500.

IRMA A. CLARKE

TEACHER OF VIOLIN

ENSEMBLE PLAYING
CHOATE SCHOOL 1600 BEACON STREET
Studio: 545 Washington Street, Wellesley Sq.
Telephone Stadium 6217

. . . the touch of genius

In the daring lines of an automobile, in the simple beauty of a gown, in the personality of a painting . . . you find the touch of genius ▼ ▼ Subtly a part of the thing itself; inseparable, yet indefinable . . . it is there in the Mason & Hamlin pianoforte; in the Mason & Hamlin tone . . . tone that is vibrant with life . . . that glows with symphonic beauty ▼ ▼ Built of costly woods from other lands...slowly...lovingly...as every work of art is made. Bending over each detail the craftsman has but one ideal...perfection. The result is a pianoforte masterpiece...but then it is made for the few to whom the joy of possessing a masterpiece outweighs any question of cost.

The world's most costly piano may be acquired on easy terms. Prices from $1650. 10% down.

AMPICO HALL

395 BOYLSTON STREET

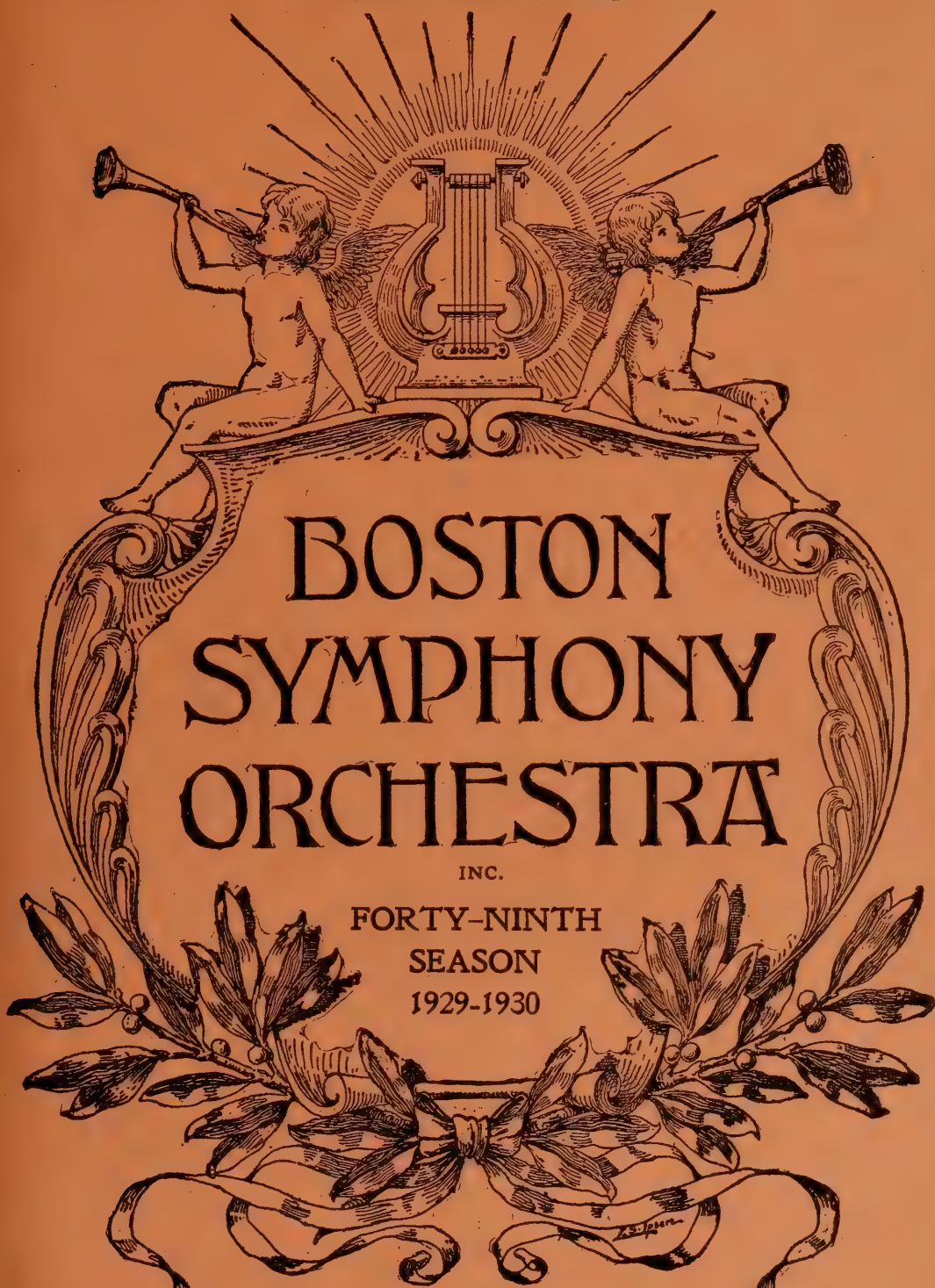
MASON & HAMLIN , KNABE
CHICKERING , , AMPICO

ELMWOOD MUSIC HALL . . BUFFALO

Monday Evening, October 28, 1929, at 8.15

Auspices of Buffalo Musical Foundation, Inc.

MARIAN DE FOREST, Manager



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON

1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
General Manager

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

ELMWOOD MUSIC HALL . . BUFFALO

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme

MONDAY EVENING, OCTOBER 28

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1929, BY BOSTON SYMPHONY ORCHESTRA, INC.

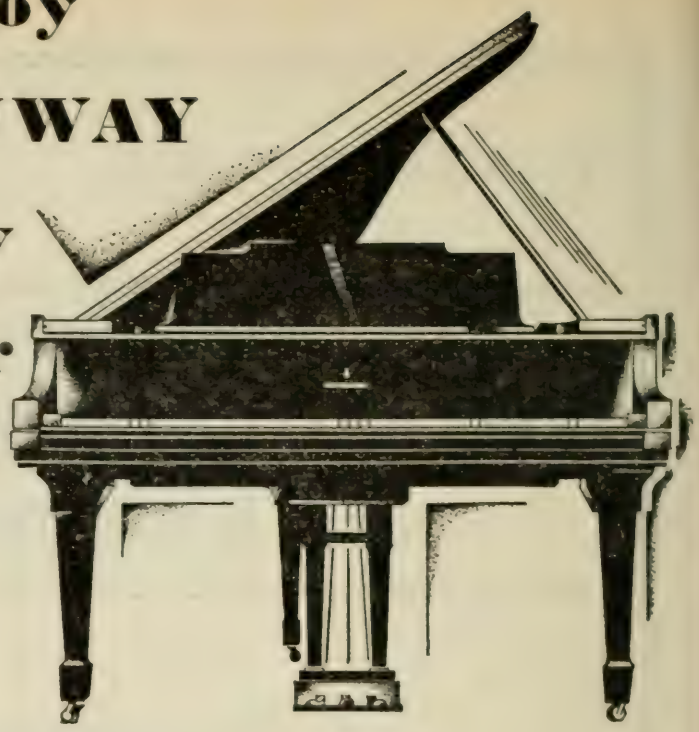
THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

You can enjoy your STEINWAY now and pay for it at your leisure



•

THE BUYING of a Steinway is really a simple matter. You have only to select the model best adapted to your home, make a 10% initial payment, and the instrument is delivered *immediately*—to delight and entertain you from that moment • On such liberal terms as these, the Steinway is accessible even to the most modest income. And with it you acquire a lifetime of perfect service—30, 40 or even 50 years and more of the wonderful Steinway tone. There is a price and a model for every need. Make your visit to the nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash desposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

1880 - 1890

At 296 Washington Street, during the '80's and '90's, **Raymond-Whitcomb** managed and sold to the people of Boston.

"Raymond's Vacation Excursions
ALL TRAVELLING EXPENSES INCLUDED."

☞ The old office in the shadow of the Old South Meeting House had an historic background. It stood on land that had belonged to Governor Winthrop, and followed an ancient house that served the Church as a parsonage until it was broken up for firewood by the British.

☞ Raymond-Whitcomb also has something of a place in history. It was founded in 1879 and is the oldest American travel company. It has had a large part in making travel a favorite vacation pastime. At a time when trips to the West were still regarded as adventure it ran special trains to California. It introduced **Alaska**, the **Canadian Rockies** and **Yellowstone Park** to New Englanders of those days.

☞ Today the Raymond-Whitcomb clients come from all the United States. The Company maintains 14 offices in nine cities in America and Europe. Its activities cover the entire globe & include **Escorted Tours** (as in the old days). **Land Cruises** on specially built trains, **Sea Cruises** on chartered liners, and **Independent Travel** everywhere.

☞ **THE PRESENT BOSTON OFFICES ARE AT**

165 TREMONT STREET :: 122 NEWBURY STREET, and with the Foreign Department of the First National Bank at 67 Milk Street.

MANUFACTURERS & TRADERS PEOPLES TRUST COMPANY
BUFFALO TRUST BRANCH OF MARINE TRUST COMPANY

Tonight's programme has been changed, as follows—

Vivaldi . . . . . Concerto in D minor for Orchestra (Edited by A. Siloti)

I. Maestoso.
II. Largo.
III. Allegro.

Debussy . . . . . Two Nocturnes

a. Nuages.
b. Fêtes.

Stravinsky . . . Orchestral Suite from the Ballet, "Petrouchka"

Russian Dance — Petrouchka — Grand Carnival — Nurses' Dance — The Bear and the Peasant playing a Hand Organ — The Merchant and the Gypsies — The Dance of the Coachmen and Grooms — The Masqueraders.

Beethoven . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

MASON & HAMLIN PIANOFORTE

There will be an intermission of ten minutes before the symphony

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

MONDAY EVENING, OCTOBER 28
AT 8.15

PROGRAMME

Vivaldi . . . . . Concerto in D minor for Orchestra (Edited by A. Siloti)

I. Maestoso.
II. Largo.
III. Allegro.

Debussy . . . . . Two Nocturnes

a. Nuages.
b. Fêtes.

Scriabin . . . . . "The Poem of Ecstasy," Op. 54

Beethoven . . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

There will be an intermission of ten minutes before the symphony

---

For announcement of future concerts by the Buffalo Musical Foundation, Inc., see Page 15

Concerto in D minor for Orchestra with Organ . Antonio Vivaldi

(Born about 1680 at Venice; died there in 1743)

Alexander Siloti's arrangement of the concerto played to-day calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, double bassoon, organ, and strings.

A concerto in A minor for strings—Allegro, A minor 4-4; Largo, D minor, 4-4; Presto, A minor 2-4, arranged by Sam Franko,*—has been played in this country and in European cities.

Vivaldi was born some time during the latter half of the Seventeenth Century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice.

*Sam Franko, brother of Nahan Franko, was born in New Orleans in 1857. He studied the violin with Joachim in Berlin, and Vieuxtemps in Paris, and composition with Alexander Hollander in Berlin. He was a member of the Theodore Thomas Orchestra for several seasons, part of the time holding the position of concertmaster; principal viola of the New York Philharmonic Society; concertmaster of the Manhattan Opera House under Hammerstein; toured as soloist and first violin of the Mendelssohn Quintet Club of Boston. From 1881 to 1897 gave regular chamber music concerts in New York; 1900–1909 orchestral concerts of old music in New York, and a similar series in Berlin from 1910 to 1914. Since 1916 Mr. Franko has been living in New York City.

MASTERS OF THE SYMPHONY

by

PERCY GOETSCHIUS, Mus. Doc.

Fifth Book in the

COURSE OF STUDY IN MUSIC UNDERSTANDING

Cloth, $2.00

In this notable work, richly illustrated with music quotations, Dr. Goetschius has given students a thoughtful and erudite survey of the Symphony and its development from its genesis to the present day. The Epilogue is devoted to American Symphonic writers.

OLIVER DITSON COMPANY

179 Tremont Street : : : Boston

Founded 1783 : Established 1835 : Incorporated 1889

Columbia
MASTERWORKS*

IN OR OUT of concert seasons, hear when you wish the greatest artists and most glorious music. Here are some of the Columbia Masterworks more recent issues . . .

Columbia Masterworks Set No. 108

DE FALLA: El Amor Brujo (Love, the Magician) Suite for orchestra. By Pedro Morales and Symphony Orchestra. *In Six Parts,* $4.50, *with Album.*

Columbia Masterworks Set No. 109

STRAVINSKY: Petrouchka. Ballet Suite for Orchestra. Symphony Orchestra. Conducted by the Composer. *In Six Parts,* $4.50 *with Album.*

Columbia Masterworks Set No. 110

CHOPIN: Preludes, Op. 28, for Pianoforte. By Robert Lortat. On Four Twelve-Inch Records $6.00, *with Album.*

Columbia Masterworks Set No. 111

MOZART: Concerto in G Major (No. 17). For Pianoforte and Orchestra. By Ernst von Dohnanyi and Budapest Philharmonic Orchestra. *In Eight parts,* $6.00, *with Album.*

Columbia Masterworks Set No. 112

CHOPIN: Nocturnes, for Pianoforte. By Leopold Godowsky. *On Seven Twelve-Inch Records,* $10.50, *with Album.*

Columbia Masterworks Set No. 113

DUKAS: La Peri — Dance Poem for Orchestra. By Philippe Gaubert and Paris Conservatory Orchestra. *In Five Parts,* $4.50, *with Album.*

Ask for Columbia Masterworks Catalogue

"Magic Columbia ***Notes"***

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

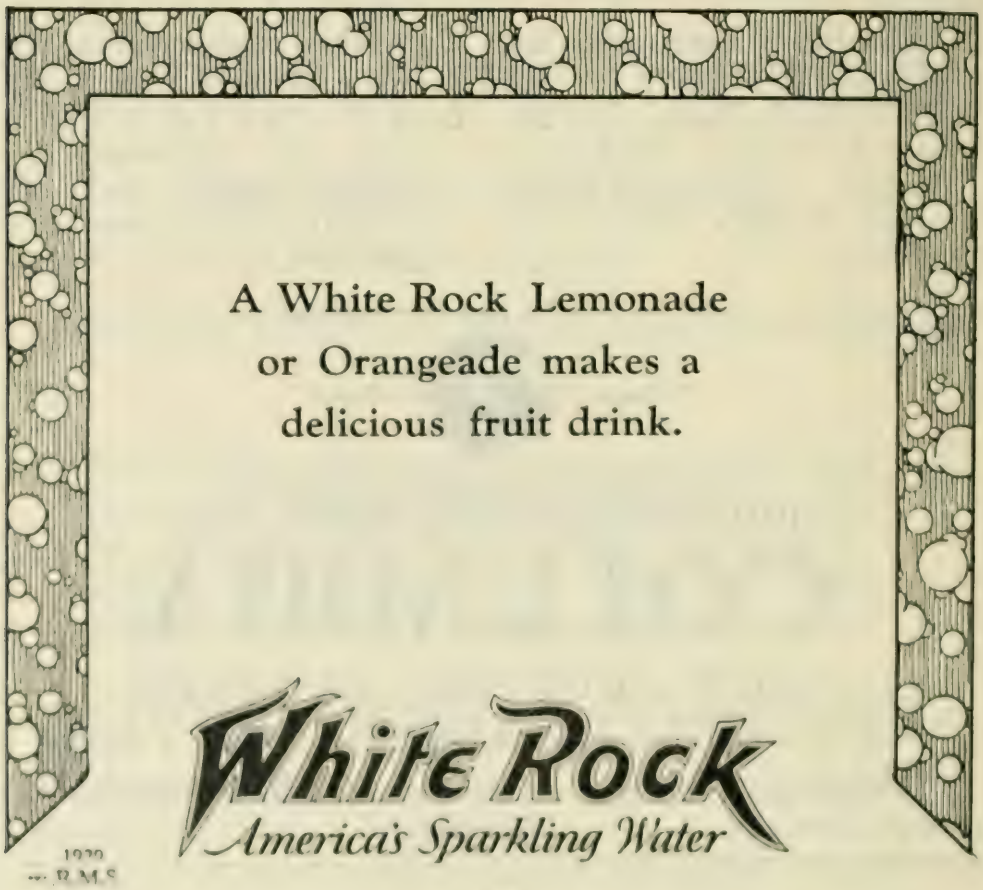
*Reg. U. S. Pat. Off.

He was appointed *maestro de concerti* at the Ospedale-della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "Il Prese rosso."

Vivaldi composed a great quantity of music for the violin (according to Riemann, there are in Dresden alone eighty concertos in manuscript), and he wrote operas from 1713 to 1739—thirty-eight, it is said,—twenty-two of them for Venice. Few of his works have been printed. His published compositions include twelve trios for two violins and 'cello (Op. 1); eighteen violin sonatas with bass (Op. 2 and 5); "Estro Poetico," twelve concertos for four violins, two violas, 'cello, and organ bass (Op. 3); twenty-four concertos for solo violin, two violins *ripieni*, viola, and organ bass (Op. 4, 6 and 7); "Le Quatro Stagïoni," twelve concertos for four and five voices (Op. 8); "La Cetera," six concertos for five voices (Op. 9); six concertos for flute, violin, viola, 'cello and organ bass (Op. 10); twelve concertos for solo violin, two violins, viola, 'cello and organ bass (Op. 11 and 12).

* * *

It has long been said that Bach transcribed eleven of Vivaldi's violin concertos, six for clavier, four for organ and Bach's concerto in A minor for four claviers (Vivaldi's concerto in B minor for four



ELMWOOD MUSIC HALL - - BUFFALO

Wednesday Evening, January 15, 1930

Only Recital this Season

ROLAND HAYES

Tenor

LOCAL MANAGER:

BESSIE BELLANCA, 196 DELAWARE AVE.

solo violins); but about 1912 the authenticity of Bach's transcriptions of the concertos for the organ was strenuously denied. Other transcriptions for the clavier were made by Duke Ernst of Saxony, Benedetto Marcello and Telemann.

Vivaldi was a virtuoso, and as a composer he has been accused of writing for mere display and inventing novel effects to win applause. Dr. Burney pooh-poohed his "Stravaganze" for solo violin. Sir John Hawkins said of Op. 8: "The first four concertos are a pretended paraphrase in musical notes of so many sonnets on the four seasons, wherein the author endeavors by the force of harmony and particular modifications of air and measure to excite ideas correspondent with the sentiments of the several poems." But the Germans, Bach, Benda and Quanz among them, thought highly of the Venetian.

Vivaldi developed the concerto form invented by Giuseppe Torelli. Sir Hubert Parry said of Vivaldi: "He represented the tendency of Italian art towards harmonic forms, such as were met with in Italian opera, in which, so far, simple clearness of design and superficial effectiveness were the principal virtues. He was essentially a violinist, and, at times, especially in slow movements when the aptness of the violin for expressive melody invited him, he showed facility, glibness, and a certain mastery of technic, but his ideas in such movements were little more than poses. But he had a great reputation as a representative of Italian instrumental art, and it was possibily on that ground that Bach subjected his works to the close study which arranging them for the clavier implied." Sir Hubert admitted later, in his Life of Bach, that Bach's violin concertos written in the Cöthen period are akin to the Vivaldi type.

∴

Concerto in Bach's day had these meanings: "(1) a music school; (2) either vocal or instrumental chamber music, a piece that is called 'concerto'; (3) violin pieces which are so arranged that each player will at a certain time be prominent, and play in turn with the other parts in rivalry. In such pieces, when only the first player dominates, and where only one of the many violinists is prominent for remarkable agility, this player is called 'violono concertino.'"

G. Washington's

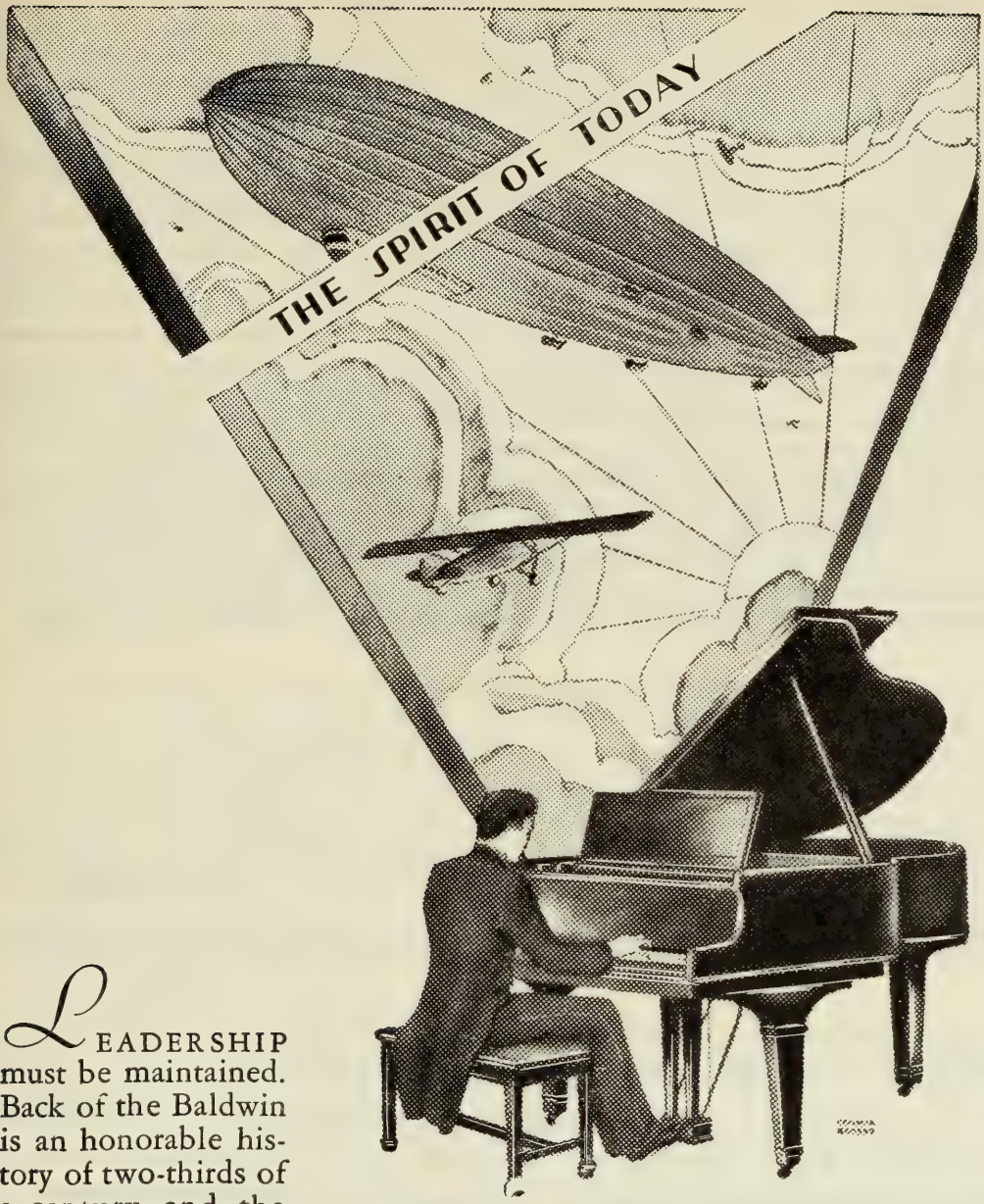
INSTANT Coffee

100% Pure Coffee

Those fortunate individuals who know how to get the most out of life—who enjoy knowing, going, seeing and doing—have learned to assemble wisely. They know how to select and use what others have made and invented to meet the requirements of modern living.

G. Washington's Instant Coffee is served exclusively in the cafeterias of the Boston Symphony Orchestra.

G. WASHINGTON COFFEE REFINING CO., New York City



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present—embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

CINCINNATI
INDIANAPOLIS
DENVER

CHICAGO
ST. LOUIS
DALLAS

NEW YORK
LOUISVILLE
SAN FRANCISCO

("Musikalisches Lexicon" by J. G. Walther, Leipsic, 1732.) It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice 1587), and that Giuseppe Torelli, who died in 1703, was the first to suggest a larger number of instruments in a concerto and to give the name "Concerto grosso" to this species of composition. But Michelletti, seventeen years before, had published his "Simfonie et concerti a quatro," and in 1698 his "Concerti Musicali." The word "concerto" occurs frequently in the musical terminology of the Seventeenth Century. Up to the middle of that century the music, especially for violin, was composed almost exclusively of dance tunes, courantes, gaillardes, pavanes, etc. These compositions bore the title "simfonia," "capricio," "fantasia," "toccata," "canzone," "ricercare." The first five words were used for instrumental pieces; the last two for pieces either for voices and instruments, sometimes for both. The title "ricercare" soon disappeared; "canzone" dropped out of use; "toccata" was then a title reserved for harpsichord pieces, and towards the second half of the Sixteenth Century "simfonia" meant either an instrumental interlude or an overture. It was towards 1650 that the word "Sonata" took the special meaning of an instrumental piece with accompaniment of organ or harpsichord and several other instruments. In those days the "sonata" encroached on the rights of the "capricio" and "fantasia."

That Torelli invented the "concerto grosso" may be disputed; but it was he that determined the form of the grand solo for violin and opened the way to Archangelo Corelli, the father of modern violinists, composers or virtuosos.

Nocturnes: No. I., "Clouds"; No. II., "Festivals"; No. III., "Sirens" . . . . . Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last

OCTOBER—*AND THEN*

CHRISTMAS will be here before you know it . . . . with its need of portraits as gifts. A sitting now will assure you of the utmost in attention and service. Bachrach portraits $605.00 to $15.00 the dozen.

Bachrach

PHOTOGRAPHS OF DISTINCTION

507 FIFTH AVENUE, NEW YORK CITY

WASHINGTON DETROIT CLEVELAND PHILADELPHIA

concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

" 'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

" 'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make

Uniforms

For Sale At

FLINT & KENT

ADAM MELDRUM ANDERSON CO.

bassoons, four horns three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

"The Poem of Ecstasy," Op. 54.

Alexander Nicholaevich Scriabin

(Born at Moscow, on Christmas Day, 1871[?]*; died there on April 14, 1915)

"Le Poème de l'Extase" was performed for the first time by the Russian Symphony Society of New York in New York, December 10, 1908. Modest Altschuler conducted. It was afterwards performed in Moscow, when Mr. Blumenfeld conducted, and in 1909 at Leningrad at one of the Belaïev Symphony concerts. It was performed in London, April 4, 1910, when Mr. Koussevitzky conducted the tenth concert of the London Symphony Orchestra.

Modest Altschuler, as conductor of the Russian Symphony Society of New York, did much in the interest of Scriabin. He brought out Scriabin's Symphony No. 1 on February 28, 1907, when the composer was prseent; the symphony was performed again on December 13, 1907. He brought out Symphony No. 3, "Le divin Poème," on March 14, 1907; "Prometheus" in March, 1915.

Scriabin's "Reverie" for orchestra was performed at a concert of the Cincinnati Orchestra in Cincinnati as early as December 2, 1900.

We were indebted to Mr. Altschuler in 1910 for the following information about "The Poem of Ecstasy":—

"While I was in Switzerland during the summer of 1907 at Scriabin's villa, he was all taken up with the work, and I watched its progress with keen interest. The composer of the 'Poème de l'Extase' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art."

It has been said that the subject of "Le Poème de l'Extase" begins where that of "Le divin Poème" leaves off. The three divisions of the latter symphony, movements joined together without a pause, are "Luttes," "Voluptés," "Jeu divin" (Creative force consciously exercised).

"Le Poème de l'Extase," which is said "to express the joy of un-

*Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, apparently beyond doubt, that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the Russian calendar. Riemann's "Musik Lexikon" (1922) gives January 10 (N.S.) 1872, as the date of Scriabin's birth.

TWENTIETH CONSECUTIVE SEASON

Buffalo Musical Foundation, Inc.

Seneca 2307 DENTON, COTTIER AND DANIELS Seneca 6692

SIX CONCERTS

Remaining in the

ORCHESTRA SERIES

ELMWOOD MUSIC HALL

Tuesday December 3	**DETROIT SYMPHONY**	Ossip Gabrilowitsch conducting
Tuesday January 21	**CHICAGO SYMPHONY**	Frederick Stock conducting
Tuesday February 4	**DETROIT SYMPHONY**	Victor Kolar conducting
Tuesday February 18	**CINCINNATI SYMPHONY**	Fritz Reiner conducting
Tuesday March 18	**DETROIT SYMPHONY**	with Gabrilowitsch
Tuesday April 8	**CLEVELAND ORCHESTRA**	Nikolai Sokoloff conducting

Orders for any of these concerts now being received and filled at the office of the BUFFALO MUSICAL FOUNDATION, DENTON, COTTIER AND DANIELS. Single prices: $2.50, $2.00, $1.50, $1.00.

CHILDREN'S MATINEES

All by the DETROIT SYMPHONY
ELMWOOD MUSIC HALL

Tuesday, December 3, at 4 o'clock
Tuesday, February 4, at 4 o'clock
Tuesday, March 18, at 4 o'clock

VICTOR KOLAR, *Conducting* EDITH RHETTS, *Speaking*

Season Tickets: 60 cents to children; $3.00 to adults
Single Prices: 25 cents, children; $1.00 adults
Auspices of BUFFALO MUSICAL FOUNDATION, INC.

Week of November 18th

Shubert-Teck Theatre

American Opera Co.

VLADIMIR ROSING, *Director*
ISAAC VAN GROVE, *Music Director*
(Formerly conductor with the Chicago Opera)

Monday, Faust
Tuesday, Carmen
Wednesday, Yolanda of Cyprus
Thursday, Butterfly
Friday, Faust
Saturday Matinee, Martha
Saturday evening, Marriage of Figaro

Mail orders *now* to BUFFALO MUSICAL FOUNDATION OFFICE, DENTON, COTTIER AND DANIELS STORE.

Prices: $3.00 to $1.00, Evening; $2.50 to $1.00, Matinee

"My overcoat was like a board—it came back soft and fresh"
"The coat you cleaned for me looks and feels like a new one"
"I was amazed at the appearance of my suit—it was so fresh and bright"
"When I opened the box I didn't recognize them as my clothes"
"How do you do it? I wouldn't believe it was the same suit"

Just a few of the many comments made by our customers on work done by the wonderful new

Hatfield Cycle Process of Filtration

All dirt is removed—not redistributed
Garments are clean and sterile
They are brighter and stay clean longer

You will be delighted with the results we achieve
There is no duplication of this process in New England

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

46 Temple Place
284 Boylston Street
29 State Street
1 Galen Street, Watertown

Telephones
MID dlesex 5700
BAC k Bay 3900

You Can Rely on Lewandos

trammelled activity," was completed in January, 1908, in Switzerland, the month of the Fifth Sonata, which, it is said, was written in three or four days. It is scored for these instruments: piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle gong, bells, celesta, two harps, organ, and the usual strings.

Scriabin wrote a poem in Russian for this orchestral composition. The poem was published at Geneva, Switzerland, 1906. Mr. Altschuler kindly lent his copy of it. A literal translation into English was made by Mrs. Lydia L. Pimenov-Noble of Boston expressly for the Programme Book of October 22, 1910. This translation was reprinted in the Programme Book of October 19, 1917. The poem is very long, too long for reprinting today. There are verses that recur like a refrain, especially the first lines:—

"The Spirit
Winged by the thirst for life,
Takes flight
On the heights of negation.
There in the rays of his dream
Arises a magic world
Of marvellous images and feelings.
The Spirit playing,
The Spirit longing,
The Spirit with fancy creating all,
Surrenders himself to the bliss of love."

Symphony No. 5, C minor, Op. 67 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!";* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder the words of the great Hector Berlioz:

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard,

*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.—Ed.

SEVENTY-FIVE YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c, at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

MUSICAL INSTRUCTION

103 Hemenway St. **The Longy School of Music** Boston, Mass.

Solfeggio and Piano **Harmony and Music History** **Eurythmics**

All branches of Instrumental Instruction. Correct fundamental training and individual class work emphasized as basis of music education. Special classes for children in Solfege and Eurythmics. Dr. Archibald T. Davison, Faculty Adviser; Gaston Elcus, Violin; Marion Moorhouse, Cello; Stuart Mason, Harmony; and faculty of recognized artists and musicians. MISS MINNA F. HOLL, Director

Telephone Kenmore 1328 Catalogue sent upon request Steinert Pianos Used

FRANK ERNESTO

LA FORGE—BERÚMEN STUDIOS

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary.

14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig
Cotta Edition, Stuttgart
Practical Pianoforte School
Banks & Co., York
Gould & Bolttler, London
Forsyth Bros., Ltd., London
Beal, Stuttard & Co., London
Joseph Williams, Ltd., London
J. B. Cramer & Co., London
Cary & Co., London
F. Hofmeister,-Germer Works, Leipzig
Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS

SEND FOR A FREE THEMATIC CATALOG

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT

175 DARTMOUTH STREET . BOSTON

(Kenmore 8431)

Mrs. Charles Adams White

Vocal Coaching, Voice Production

Programme Building

MONDAYS STUDIO

Steinway Hall Pierce Building

New York City Copley Square, Boston

JOHN LANE

TEACHER OF SINGING

STEINERT HALL

162 BOYLSTON STREET . . BOSTON

Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK

Opposite Public Library Tel. Penn. 4792

If no answer ring Susquehanna 4500.

All applications for advertising space in the Boston Symphony Orchestra programme should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

...the touch of genius

In the daring lines of an automobile, in the simple beauty of a gown, in the personality of a painting... you find the touch of genius ▼ ▼ Subtly a part of the thing itself; inseparable, yet indefinable . . . it is there in the Mason & Hamlin pianoforte; in the Mason & Hamlin tone . . . tone that is vibrant with life . . . that glows with symphonic beauty ▼ ▼ Built of costly woods from other lands...slowly...lovingly...as every work of art is made. Bending over each detail the craftsman has but one ideal...perfection. The result is a pianoforte masterpiece...but then it is made for the few to whom the joy of possessing a masterpiece outweighs any question of cost.

The world's most costly piano may be acquired on easy terms. Prices from $1650. 10% down.

AMPICO HALL

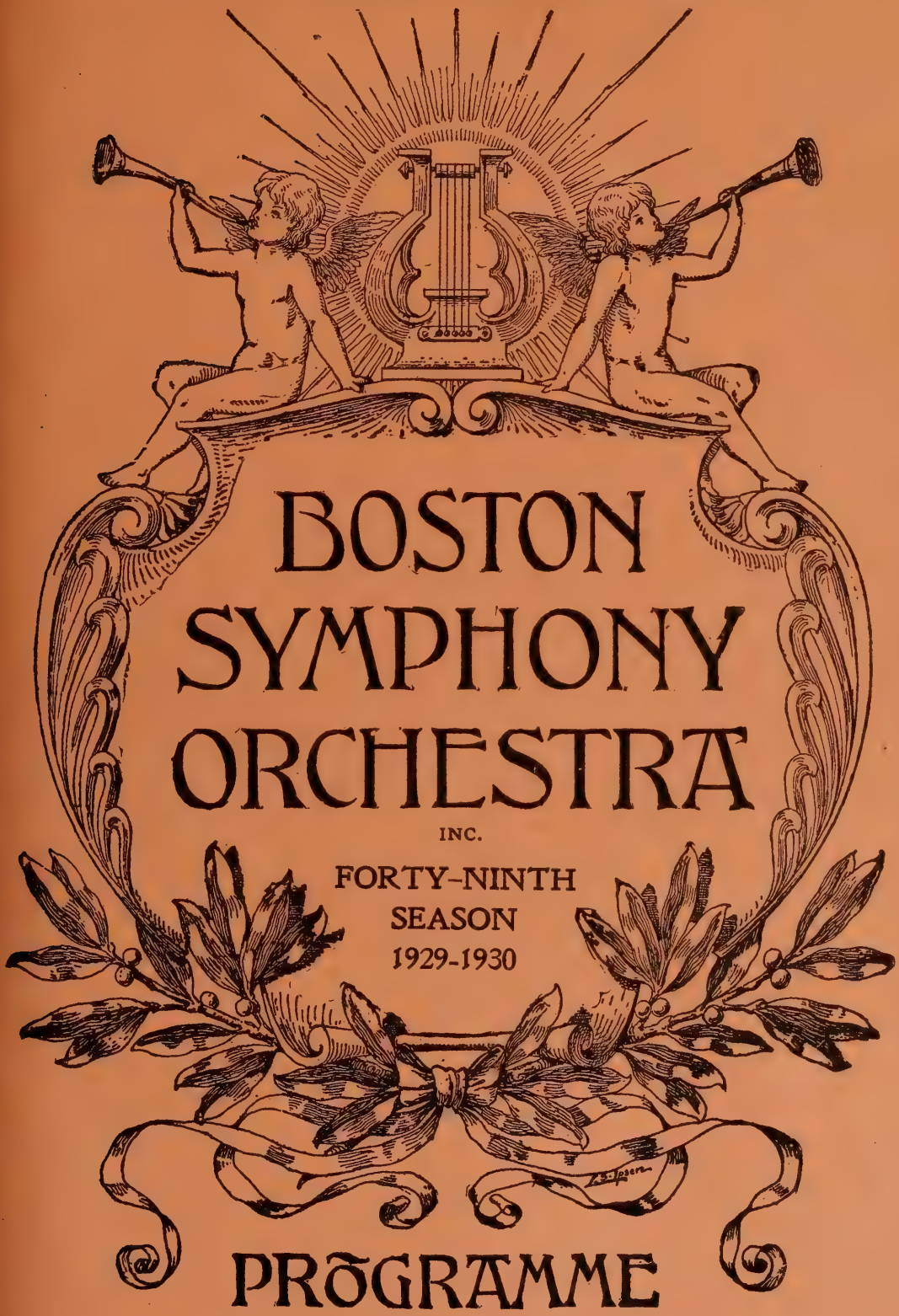
395 BOYLSTON STREET

MASON & HAMLIN , KNABE
CHICKERING , , AMPICO

GOOLD BROS., INC., 1367 MAIN STREET

ORCHESTRA HALL . . . . . CHICAGO

Tuesday Evening, October 29, 1929, at 8.15



The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

ORCHESTRA HALL . . . CHICAGO

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme

TUESDAY EVENING, OCTOBER 29, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1929, BY BOSTON SYMPHONY ORCHESTRA, INC.

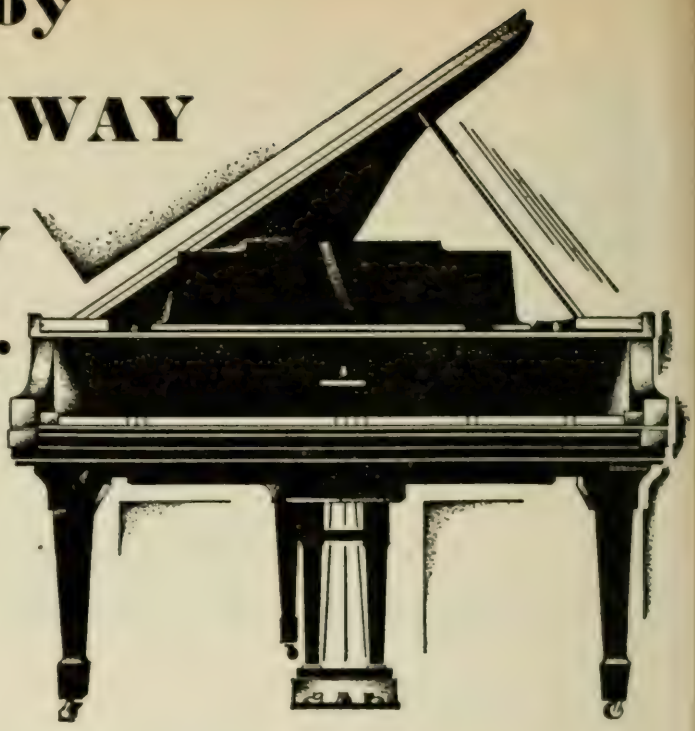
THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

You can enjoy your STEINWAY now and pay for it at your leisure



THE BUYING of a Steinway is really a simple matter. You have only to select the model best adapted to your home, make a 10% initial payment, and the instrument is delivered *immediately*—to delight and entertain you from that moment • On such liberal terms as these, the Steinway is accessible even to the most modest income. And with it you acquire a lifetime of perfect service—30, 40 or even 50 years and more of the wonderful Steinway tone. There is a price and a model for every need. Make your visit to the nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash desposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Musical Literature

—THE BOOKS YOU WANT WE HAVE—

BELAIEV, V.
Igor Stravinsky's "Les Noces" **$1.00**
BUSONI, F.
A New Esthetic of Music . . . . . **.75**
CASELLA, A.
The Evolution of Music Throughout the History of Cadence **3.75**
CALVOCORESSI, M. D.
Moussorgsky **2.25**
CORTOT, A.
The Piano Music of Debussy . . . . . **.75**
DE MARLIAVE, J.
Beethoven's Quartets **7.00**
HULL, A. EAGLEFIELD
Modern Harmony **4.50**
MALIPIERO, F.
The Orchestra . . . . . **.75**
REGER, M.
Supplement to the Theory of Modulation **1.00**
RIMSKY-KORSAKOV.
Principles of Orchestration. Complete in 2 volumes . . **15.00**
ROMAIN ROLLAND.
Beethoven **2.25**
Musicians of Today **2.25**
SCOTT, CYRIL.
Philosophy of Modernism **1.25**
SPITTA.
Bach. 3 volumes complete **13.00**
TERRY, C.
Life of Bach **7.50**
THAYER, A. W.
The Life of Beethoven. 3 volumes complete **20.00**
VALLAS, L.
Theories of Debussy **2.50**
WEINGARTNER, F.
On Conducting **1.50**
On the Performance of Beethoven's Symphonies . . **2.50**

FOREIGN EDITIONS

Peters, Breitkopf, Simrock, Universal, Schott, Steingraber, Belaieff, Durand, Eschig, Chester, Augener, Oxford University Press and many others.

UNIVERSAL MUSIC COMPANY

Importers of Music
Wurlitzer Bldg., 329 S. Wabash Ave.
CHICAGO
Telephone Wabash 1560
MAIN FLOOR

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

TUESDAY EVENING, OCTOBER 29
AT 8.15

PROGRAMME

Vivaldi . . . Concerto in D minor for Orchestra with Organ (Edited by A. Siloti)

I. Maestoso.
II. Largo.
III. Allegro.

Debussy . . . . . Two Nocturnes

a. Nuages.
b. Fêtes.

Stravinsky . . . Orchestral Suite from the Ballet, "Petrouchka"

Russian Dance — Petrouchka — Grand Carnival — Nurses' Dance — The Bear and the Peasant playing a Hand Organ — The Merchant and the Gypsies — The Dance of the Coachmen and Grooms — The Masqueraders.

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

MASON & HAMLIN PIANOFORTE

There will be an intermission of ten minutes before the symphony

1930

The Passion Play at Oberammergau

Most famous and most impressive of the world's dramatic spectacles is the ancient Passion Play which is given every ten years by the villagers in the little town of Oberammergau in the Bavarian Highlands. It will be given again in 1930—as it has been given regularly since 1634.

RAYMOND-WHITCOMB, in their European Tours and their Individual Travel Service, will again — as in former years — provide the pleasantest and the most comfortable way for Americans to see the Passion Play.

We will attend to every detail of your trip for you — your steamship passage, your railway tickets in Europe, your hotel accommodations, your tickets for the Passion Play and your rooms and meals at Oberammergau. We will combine a trip to Oberammergau with travel elsewhere in Europe and will make all the arrangements for the complete journey. (Raymond-Whitcomb booklets or any Raymond-Whitcomb office will furnish suggestions for such a trip.)

Send for the Raymond-Whitcomb Europe booklets
Europe Tours *Guide to Foreign Travel*

RAYMOND & WHITCOMB CO.

176 N. Michigan Avenue, Chicago

Tel. State 8615

Concerto in D minor for Orchestra with Organ . Antonio Vivaldi

(Born about 1680 at Venice; died there in 1743)

Alexander Siloti's arrangement of the concerto played to-night calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, double bassoon, organ, and strings.

A concerto in A minor for strings—Allegro, A minor 4-4; Largo, D minor, 4-4; Presto, A minor 2-4, arranged by Sam Franko,*—has been played in this country and in European cities.

Vivaldi was born some time during the latter half of the Seventeenth Century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice.

*Sam Franko, brother of Nahan Franko, was born in New Orleans in 1857. He studied the violin with Joachim in Berlin, and Vieuxtemps in Paris, and composition with Alexander Hollander in Berlin. He was a member of the Theodore Thomas Orchestra for several seasons, part of the time holding the position of concertmaster; principal viola of the New York Philharmonic Society; concertmaster of the Manhattan Opera House under Hammerstein; toured as soloist and first violin of the Mendelssohn Quintet Club of Boston. From 1881 to 1897 gave regular chamber music concerts in New York; 1900–1909 orchestral concerts of old music in New York, and a similar series in Berlin from 1910 to 1914. Since 1916 Mr. Franko has been living in New York City.

The Maurice Rosenfeld Piano School

MAURICE ROSENFELD, Director

Mr. Maurice Rosenfeld is the Musical Editor of the *Chicago Daily News.*—Since 1917.

Forty years of experience as teacher and concert pianist, have resulted in bringing before the public many Pianists and Instructors throughout the country.

Rose Linda, now in Europe was Soloist with the Chicago Symphony Orchestra, Frederic Stock, Conductor, December 21, 22, 1928, and many other of his students, have appeared with various other Symphony Orchestras and Individual Recitals.

STUDIOS

821 KIMBALL HALL BUILDING PHONE HARRISON 3035

He was appointed *maestro de concerti* at the Ospedale-della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "Il Prese rosso."

Vivaldi composed a great quantity of music for the violin (according to Riemann, there are in Dresden alone eighty concertos in manuscript), and he wrote operas from 1713 to 1739—thirty-eight, it is said,—twenty-two of them for Venice. Few of his works have been printed. His published compositions include twelve trios for two violins and 'cello (Op. 1); eighteen violin sonatas with bass (Op. 2 and 5); "Estro Poetico," twelve concertos for four violins, two violas, 'cello, and organ bass (Op. 3); twenty-four concertos for solo violin, two violins *ripieni*, viola, and organ bass (Op. 4, 6 and 7); "Le Quatro Stagïoni," twelve concertos for four and five voices (Op. 8); "La Cetera," six concertos for five voices (Op. 9); six concertos for flute, violin, viola, 'cello and organ bass (Op. 10); twelve concertos for solo violin, two violins, viola, 'cello and organ bass (Op. 11 and 12).

It has long been said that Bach transcribed eleven of Vivaldi's violin concertos, six for clavier, four for organ and Bach's concerto

MASTERS OF THE SYMPHONY

by

PERCY GOETSCHIUS, Mus. Doc.

Fifth Book in the

COURSE OF STUDY IN MUSIC UNDERSTANDING

Cloth, $2.00

In this notable work, richly illustrated with music quotations, Dr. Goetschius has given students a thoughtful and erudite survey of the Symphony and its development from its genesis to the present day. The Epilogue is devoted to American Symphonic writers.

OLIVER DITSON COMPANY

179 Tremont Street : : : Boston

Founded 1783 : Established 1835 Incorporated 1889

Columbia
MASTERWORKS*

IN OR OUT of concert seasons, hear when you wish the greatest artists and most glorious music. Here are some of the Columbia Masterworks more recent issues . . .

Columbia Masterworks Set No. 108

DE FALLA: El Amor Brujo (Love, the Magician) Suite for orchestra. By Pedro Morales and Symphony Orchestra. *In Six Parts,* $4.50, *with Album.*

Columbia Masterworks Set No. 109

STRAVINSKY: Petrouchka. Ballet Suite for Orchestra. Symphony Orchestra. Conducted by the Composer. *In Six Parts,* $4.50 *with Album.*

Columbia Masterworks Set No. 110

CHOPIN: Preludes, Op. 28, for Pianoforte. By Robert Lortat. On Four Twelve-Inch Records $6.00, *with Album.*

Columbia Masterworks Set No. 111

MOZART: Concerto in G Major (No. 17). For Pianoforte and Orchestra. By Ernst von Dohnanyi and Budapest Philharmonic Orchestra. *In Eight parts,* $6.00, *with Album.*

Columbia Masterworks Set No. 112

CHOPIN: Nocturnes, for Pianoforte. By Leopold Godowsky. *On Seven Twelve-Inch Records,* $10.50, *with Album.*

Columbia Masterworks Set No. 113

DUKAS: La Peri — Dance Poem for Orchestra. By Philippe Gaubert and Paris Conservatory Orchestra. *In Five Parts,* $4.50, *with Album.*

Ask for Columbia Masterworks Catalogue

"Magic Columbia ***Notes"***

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

in A minor for four claviers (Vivaldi's concerto in B minor for four solo violins); but about 1912 the authenticity of Bach's transcriptions of the concertos for the organ was strenuously denied. Other transcriptions for the clavier were made by Duke Ernst of Saxony, Benedetto Marcello and Telemann.

Vivaldi was a virtuoso, and as a composer he has been accused of writing for mere display and inventing novel effects to win applause. Dr. Burney pooh-poohed his "Stravaganze" for solo violin. Sir John Hawkins said of Op. 8: "The first four concertos are a pretended paraphrase in musical notes of so many sonnets on the four seasons, wherein the author endeavors by the force of harmony and particular modifications of air and measure to excite ideas correspondent with the sentiments of the several poems." But the Germans, Bach, Benda and Quanz among them, thought highly of the Venetian.

Vivaldi developed the concerto form invented by Giuseppe Torelli. Sir Hubert Parry said of Vivaldi: "He represented the tendency of Italian art towards harmonic forms, such as were met with in Italian opera, in which, so far, simple clearness of design and superficial effectiveness were the principal virtues. He was essentially a violinist, and, at times, especially in slow movements when the aptness of the violin for expressive melody invited him, he showed facility, glib-

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

White Rock
America's Sparkling Water

© 1929
W R M S

HENRY E. VOEGELI, Announcements

ORCHESTRA HALL—SUNDAY AFTERNOON, NOVEMBER 24

PIANO RECITAL BY

HOROWITZ

TICKETS: Sale opens at Orchestra Hall Ticket Office THURSDAY, NOVEMBER 14. Main Floor $2.50; Balcony $2.00, $1.50; Gallery $1.00; Boxes (seating six) $18.00.

MAIL ORDERS NOW: Mail orders accompanied by remittance and self-addressed, stamped envelope will be filled in advance of the opening of the sale at the Ticket Office.

A SUGGESTION: It is urged that mail orders for this recital be sent promptly to avoid disappointment. The very heavy demand for tickets after all had been sold for the Horowitz recital last spring prompts this suggestion.

CIVIC OPERA HOUSE—SUNDAY EVENING, DECEMBER 15

(Postponed from November 10)

PADEREWSKI

IN RECITAL

TICKETS: Sale opens at Civic Opera House ticket office MONDAY, DECEMBER 2. Main Floor $4.40, $3.00; Balcony $2.50, $2.00; Gallery $2.00, $1.50, $1.00; Boxes (seating six) $26.40.

MAIL ORDERS NOW: Mail orders accompanied by remittance and self-addressed, stamped envelope will be filled in advance of the opening of the sale at the Ticket Office.

ORCHESTRA HALL

SUNDAY AFT'N, JANUARY 5

DANCE RECITAL

HARALD KREUTZBERG

and

YVONNE GEORGI

ORCHESTRA HALL, Mon. Ev'g, Feb. 17

PIANO RECITAL

PERCY GRAINGER

ORCHESTRA HALL, Sun. Aft'n, Mar. 9

VIOLIN RECITAL

ALBERT SPALDING

The CHICAGO CHAMBER MUSIC SOCIETY

(Sponsor of the String Quartet Concerts given last winter in the Blackstone Theatre, and the year before in the Simpson Theatre Field Museum)

Announces for the coming winter a series of

SIX CHAMBER MUSIC CONCERTS

IN

ORCHESTRA HALL ON SUNDAY AFTERNOONS

NOVEMBER 17	JANUARY 12	APRIL 6
DECEMBER 8	FEBRUARY 16	APRIL 20

The names of the artists and organizations to participate will be announced later.

The admission price will be per concert **25c** for all seats except boxes

Boxes are available for season subscription, price $36.00

ness, and a certain mastery of technic, but his ideas in such movements were little more than poses. But he had a great reputation as a representative of Italian instrumental art, and it was possibily on that ground that Bach subjected his works to the close study which arranging them for the clavier implied." Sir Hubert admitted later, in his Life of Bach, that Bach's violin concertos written in the Cöthen period are akin to the Vivaldi type.

* * *

Concerto in Bach's day had these meanings: "(1) a music school; (2) either vocal or instrumental chamber music, a piece that is called 'concerto'; (3) violin pieces which are so arranged that each player will at a certain time be prominent, and play in turn with the other parts in rivalry. In such pieces, when only the first player dominates, and where only one of the many violinists is prominent for remarkable agility, this player is called 'violono concertino.'" ("Musikalisches Lexicon" by J. G. Walther, Leipsic, 1732.) It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice 1587), and that Giuseppe Torelli, who died in 1703, was the first to suggest a larger number of instruments in a concerto and to give the name "Concerto grosso" to this species of composition. But Michelletti, seventeen years before, had published his "Simfonie et concerti a quatro," and in 1698 his "Concerti Musicali." The word "concerto" occurs frequently in the musical terminology of the Seventeenth Century. Up to the middle of that century the music, especially for violin, was composed almost exclusively of dance tunes, courantes, gaillardes, pavanes, etc. These compositions bore the title "simfonia," "capricio," "fantasia," "toccata," "canzone," "ricercare." The first five words were used for instrumental pieces; the last two for pieces either for voices and instruments, sometimes for both. The title "ricercare" soon disappeared; "canzone" dropped out of use; "toccata" was then a title reserved for harpsichord pieces, and towards the second half of the Sixteenth Century "simfonia" meant either an instrumental interlude or an overture. It was towards 1650 that the word "Sonata" took the special meaning of an instrumental piece with accompaniment of organ or harpsichord and several other instruments. In those days the "sonata" encroached on the rights of the "capricio" and "fantasia."

That Torelli invented the "concerto grosso" may be disputed; but it was he that determined the form of the grand solo for violin and opened the way to Archangelo Corelli, the father of modern violinists, composers or virtuosos.

THE UNIVERSITY OF CHICAGO

Announces

PUBLIC LECTURES

Downtown, 6:45-7:45 P.M.—Autumn Quarter

TUESDAYS	*American Frontier Literature*	(5 lectures)
	Contemporary Italy	(5 lectures)
THURSDAYS	*Italian Literature*	(5 lectures)
	The American Indian	(5 lectures)
FRIDAYS	*Topics From the History of Chicago*	(10 lectures)

5 Lectures, $1.50; 10 Lectures, $3.00; Single Admission, 50c.

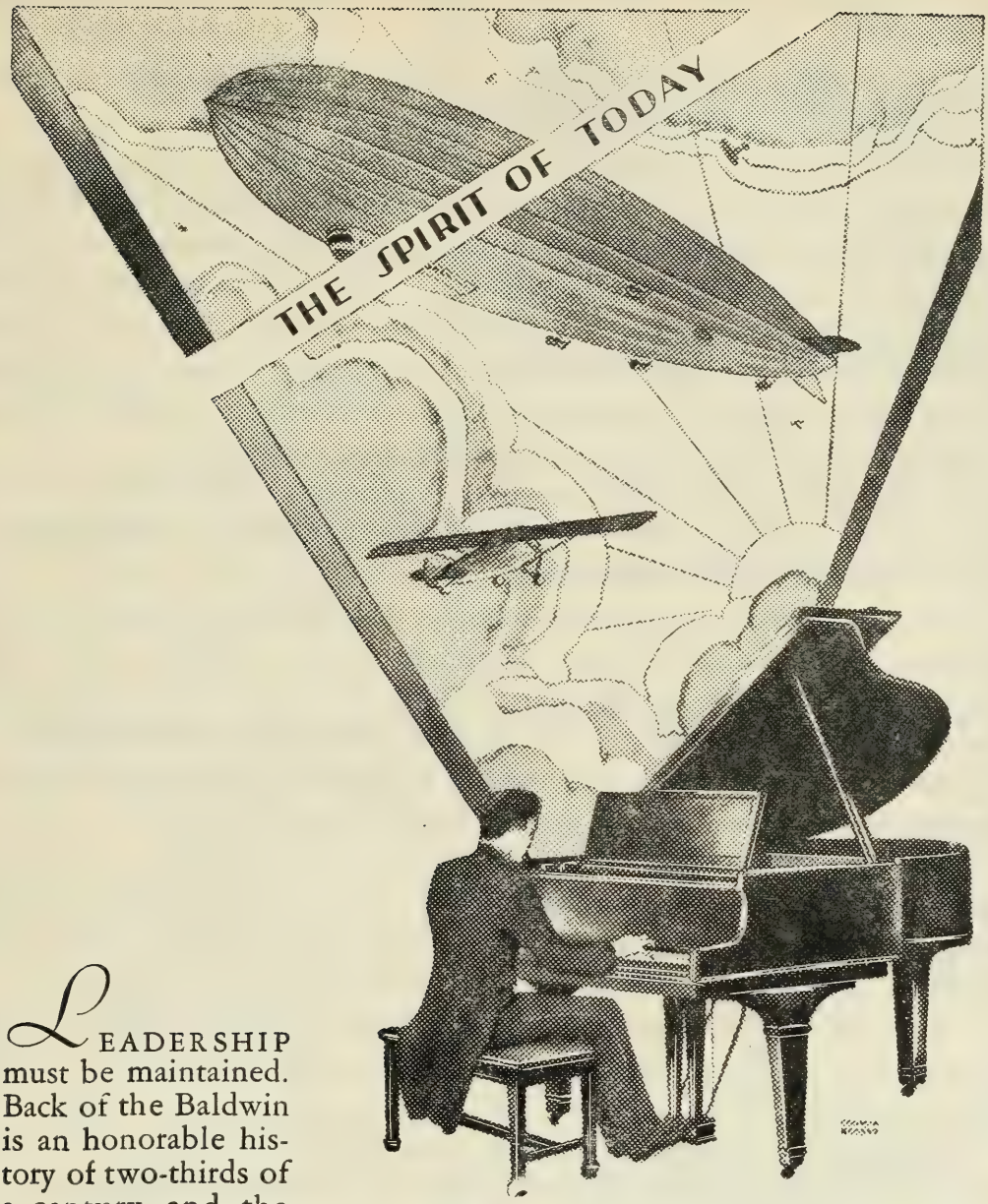
For complete information address

UNIVERSITY COLLEGE, THE UNIVERSITY OF CHICAGO

Eleventh Floor, 116 South Michigan Avenue

Telephones: Dearborn 3674 and Midway 0800

Lectures Given at Art Institute



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present — embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

CINCINNATI
INDIANAPOLIS
DENVER

CHICAGO
ST. LOUIS
DALLAS

NEW YORK
LOUISVILLE
SAN FRANCISCO

NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" . . . . . CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

"'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

"'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately

ESTHER HARRIS

PIANO-PEDAGOGUE

Pres. Chicago College of Music Kimball Bldg., Chicago, Ill.

Teacher for many years of

GITTA GRADOVA ISABELLE YALKOVSKY

SYLVA SIEGEL ROSA GOLDOVA MILDRED WALDMAN

and many others

Gunn School of Music

FINE ARTS BUILDING

CHICAGO

GLENN DILLARD GUNN, *Pres.*

Member of National Association of Schools of Music

Courses in all Branches of Music and Dramatic Art

DIPLOMAS, DEGREES, CERTIFICATES

Granted by State of Illinois

Eminent Faculty of Seventy-five

PIANO

VOICE

VIOLIN

VIOLONCELLO

DRAMATIC ART

THEORY AND COMPOSITION

SIGHT READING AND ENSEMBLE

DANCING

THEATRE ORGAN

PUBLIC SCHOOL OF MUSIC

MUSIC APPRECIATION

School of Opera-Conducting Classes

Student Orchestra

Students may enter at any time

Send for Catalogue

Registrar,

Gunn School *of* Music

421 S. Wabash Ave., Chicago

Benson

The New Benson

The Modern Benson

BUT STILL

The Benson *of* Chicago

OFFER

THE FINEST IN

ORCHESTRAS

AND

ENTERTAINMENT

64 W. Randolph Street

Tel. Randolph 6181

Gamble's Class Method for Strings

By

MAX FISCHEL and AILEEN BENNETT

A New idea in Class Instruction

TWO FEATURES DISTINGUISH THIS NEW METHOD FOR BEGINNERS IN STRINGED INSTRUMENTS

Any Combination of Violin, Viola, 'Cello and Bass may be Taught in One Class Together; and

ENSEMBLE IS BEGUN AT ONCE!

The method is equally successful for classes in any one instrument. There are unison, two, three and four part studies in each book. Parts in all books harmonize.

Gamble Hinged Music Co.

228 S. Wabash Ave., CHICAGO

STARCK BUILDING—SECOND FLOOR

remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

Orchestral Suite from "Pétrouchka."

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13–26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays

a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]† the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for

*Published by Frederick A. Stokes Company, New York, 1917.

†There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
CARSON PIRIE SCOTT & CO.

his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakov's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose light-

ness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre, New York City, on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75,

G Washington's
INSTANT Coffee
100% Pure Coffee

Those fortunate individuals who know how to get the most out of life—who enjoy knowing, going, seeing and doing—have learned to assemble wisely. They know how to select and use what others have made and invented to meet the requirements of modern living.
G. Washington's Instant Coffee is served exclusively in the cafeterias of the Boston Symphony Orchestra.
G. WASHINGTON COFFEE REFINING CO., New York City

was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

* * *

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharaja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the

best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He

OCTOBER—*AND THEN*

CHRISTMAS will be here before you know it .... with its need of portraits as gifts. A sitting now will assure you of the utmost in attention and service. Bachrach portraits $605.00 to $15.00 the dozen.

Bachrach

PHOTOGRAPHS OF DISTINCTION

647 Boylston St. **Kenmore 4730**

Quincy Lynn Newton

disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Leningrad October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hestiate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. We have been assured by other Russians who knew Tchaikovsky that he killed himself, nor was the reason for his so doing withheld. Peter's brother Modest gives a circumstantial account of Peter's death from natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer

SEVENTY-FIVE YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c, at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

the Communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

The symphony is scored for three flutes (the third is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, tamtam, and strings.

HOLY LAND TOURS

Six Weeks. November 22nd, 1929, and January 17th, 1930. All Expenses. $985. to $1455.
Extensions to other countries arranged. Escorted by Dr. C. Ferraro.
FERRARO'S TRAVEL BUREAU, 306 S. Wabash Avenue, Chicago, Ill.
Phone Harrison 6022. Ask for circular B

Dr. C. FERRARO, Sr., Operatic Tenor and Conductor, will arrange Debuts for Beginners in Belgium, France, Italy

All applications for advertising space in the Boston Symphony Orchestra programme should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

MUSICAL INSTRUCTION

Piano, Violin, Voice
Organ, Dramatic Art

35th Year

Teachers Training
Public School Music
Languages

CHICAGO PIANO COLLEGE

HARMON H. WATT, President

927 KIMBALL BUILDING, CHICAGO, ILLINOIS

Harp, Saxophone, Cornet
Band and Small Instruments

Telephone Webster 3480
Send for catalog

Harmony, Composition
Ear Training, Interpretation

The Art of Singing
Voice Development
Ennuciation
Movietone
Corrective Speech

Phone Webster 3112

MACLEAN COLLEGE

906 KIMBALL HALL

25 EAST JACKSON BOULEVARD, CHICAGO

The Art of Acting
Expression
Public Speaking
Conversation
Personality

Dr. J. C. MACLEAN, President

Dr. M. CATHERINE LYONS, Vice-President

JESSIE B. HALL

CONCERT MANAGER

YOUNG AMERICAN ARTISTS SERIES — THURSDAYS — CURTISS HALL
TUESDAY RECITAL SERIES — KIMBALL HALL

Exclusive Direction

BARRE HILL, Baritone — EVA GORDON HORADESKY, Contralto — AUDREY CALL, Violinist

Suite 610 FINE ARTS BUILDING, CHICAGO

---

103 Hemenway St.

The Longy School of Music

Boston, Mass.

Solfeggio and Piano — **Harmony and Music History** — **Eurythmics**

All branches of Instrumental Instruction. Correct fundamental training and individual class work emphasized as basis of music education. Special classes for children in Solfege and Eurythmics. Dr. Archibald T. Davison, Faculty Adviser; Gaston Elcus, Violin; Marion Moorhouse, Cello; Stuart Mason, Harmony; and faculty of recognized artists and musicians.

MISS MINNA F. HOLL, Director

Telephone Kenmore 1328

Catalogue sent upon request

Steinert Pianos Used

FRANK — ERNESTO

LA FORGE—BERÚMEN STUDIOS

VOICE — PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary.

14 West 68th Street, New York, N. Y.

Telephone: Trafalgar 8993

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig
Cotta Edition, Stuttgart
Practical Pianoforte School
Banks & Co., York
Gould & Bolttler, London
Forsyth Bros., Ltd., London
Beal, Stuttard & Co., London
Joseph Williams, Ltd., London
J. B. Cramer & Co., London
Cary & Co., London
F. Hofmeister,-Germer Works, Leipzig
Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS

SEND FOR A FREE THEMATIC CATALOG

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT

175 DARTMOUTH STREET . BOSTON

(Kenmore 8431)

Mrs. Charles Adams White

Vocal Coaching, Voice Production
Programme Building

MONDAYS — STUDIO
Steinway Hall — Pierce Building
New York City — Copley Square, Boston

JOHN LANE

TEACHER OF SINGING

STEINERT HALL

162 BOYLSTON STREET . . BOSTON

Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK

Opposite Public Library — Tel. Penn. 4792

If no answer ring Susquehanna 4500.

. . . the touch of genius

In the daring lines of an automobile, in the simple beauty of a gown, in the personality of a painting . . . you find the touch of genius ▼ ▼ Subtly a part of the thing itself; inseparable, yet indefinable . . . it is there in the Mason & Hamlin pianoforte; in the Mason & Hamlin tone . . . tone that is vibrant with life . . . that glows with symphonic beauty ▼ ▼ Built of costly woods from other lands...slowly...lovingly...as every work of art is made. Bending over each detail the craftsman has but one ideal...perfection. The result is a pianoforte masterpiece...but then it is made for the few to whom the joy of possessing a masterpiece outweighs any question of cost.

The world's most costly piano may be acquired on easy terms. Prices from $1650. 10% down.

AMPICO HALL

395 BOYLSTON STREET

MASON & HAMLIN · KNABE
CHICKERING · · AMPICO
BOSTON NEW YORK

UNIVERSITY OF MINNESOTA - MINNEAPOLIS

Second Dedicatory Concert

CYRUS NORTHROP MEMORIAL AUDITORIUM

Wednesday, October 30, 1929

BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor

PROGRAMME

Handel. . . . Concerto Grosso for String Orchestra, Op.6, No. 10

Debussy. . . .Nocturnes
a. Nuages
b. Fêtes

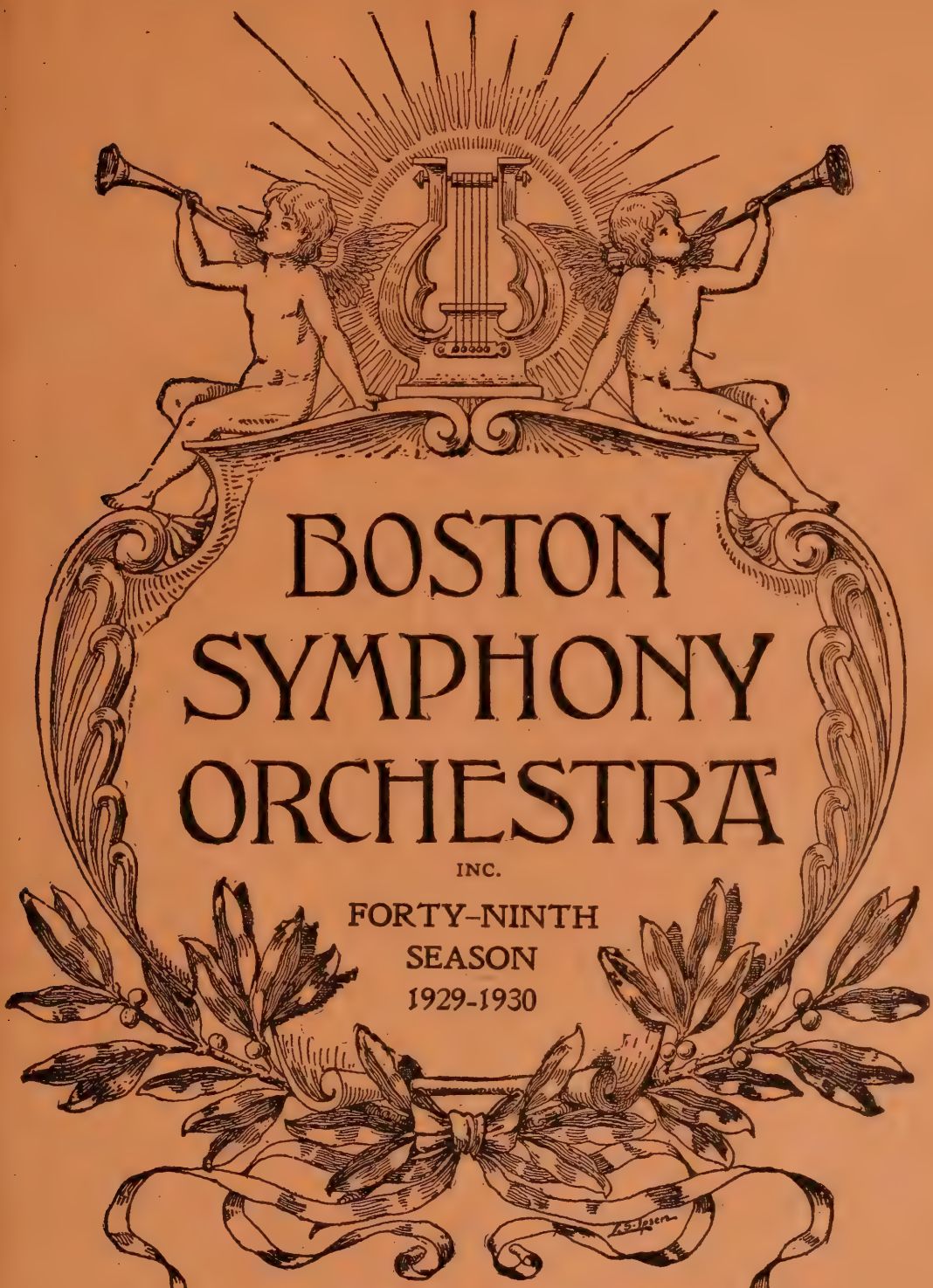
Ravel. . . . .Orchestral Excerpts from the Ballet "Daphnis et Chloé", Second Suite

---

Beethoven. . .Symphony No. 5 in C minor, Op. 67

MURAT THEATRE . . . INDIANAPOLIS

Thursday Evening, October 31, 1929, at 8.15



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON 1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

MURAT THEATRE . . . INDIANAPOLIS

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme

THURSDAY EVENING, OCTOBER 31, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1929, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

You can enjoy your STEINWAY now and pay for it at your leisure

THE BUYING of a Steinway is really a simple matter. You have only to select the model best adapted to your home, make a 10% initial payment, and the instrument is delivered *immediately*—to delight and entertain you from that moment • On such liberal terms as these, the Steinway is accessible even to the most modest income. And with it you acquire a lifetime of perfect service—30, 40 or even 50 years and more of the wonderful Steinway tone. There is a price and a model for every need. Make your visit to the nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash desposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Jacob, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.

Avierino, N.
Gerhardt, S.
Fiedler, A.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

1930

The Passion Play at Oberammergau

Most famous and most impressive of the world's dramatic spectacles is the ancient Passion Play which is given every ten years by the villagers in the little town of Oberammergau in the Bavarian Highlands. It will be given again in 1930—as it has been given regularly since 1634.

RAYMOND-WHITCOMB, in their European Tours and their Individual Travel Service, will again — as in former years — provide the pleasantest and the most comfortable way for Americans to see the Passion Play.

We will attend to every detail of your trip for you — your steamship passage, your railway tickets in Europe, your hotel accommodations, your tickets for the Passion Play and your rooms and meals at Oberammergau. We will combine a trip to Oberammergau with travel elsewhere in Europe and will make all the arrangements for the complete journey. (Raymond-Whitcomb booklets or any Raymond-Whitcomb office will furnish suggestions for such a trip.)

Send for the Raymond-Whitcomb Europe booklets
Europe Tours *Guide to Foreign Travel*

RAYMOND & WHITCOMB CO.

FLETCHER AMERICAN CO.
FLETCHER SAVINGS & TRUST CO.
MERCHANTS NATIONAL BANK
UNION TRUST CO.
INDIANAPOLIS

CHICAGO OFFICE, 176 N. Michigan Ave.

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

THURSDAY EVENING, OCTOBER 31

AT 8.15

PROGRAMME

Handel . . Concerto Grosso for String Orchestra, Op. 6, No. 10
Overture—Allegro; Air: Lento; Allegro moderato; Allegro.

Debussy . . . . . Nocturnes
a. Nuages.
b. Fêtes.

Ravel . . . . . Orchestral Excerpts from the Ballet "Daphnis et Chloé" (Second Suite)
Lever du Jour — Pantomine — Danse Générale

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74
I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

There will be an intermission of ten minutes before the symphony.

CONCERTO GROSSO NO. 10, IN D MINOR . . GEORGE FRIDERIC HANDEL

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor

*This was the little house, No. 25 Lower Brook Street (now Brook Street), in which Handel lived from 1725 until his death. Here he composed the "Messiah," "Saul," and other oratorios. "After his death his valet rented the house and made the most of Handel's long residence to secure lodgers." "Sydney Smith lived in this house in 1835" (George H. Cunningham's "London." Handel lived for three years in Old Burlington House, erected by the third Earl of Burlington, amateur architect and friend of Pope.) In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

MASTERS OF THE SYMPHONY

by

PERCY GOETSCHIUS, Mus. Doc.

Fifth Book in the

COURSE OF STUDY IN MUSIC UNDERSTANDING

Cloth, $2.00

In this notable work, richly illustrated with music quotations, Dr. Goetschius has given students a thoughtful and erudite survey of the Symphony and its development from its genesis to the present day. The Epilogue is devoted to American Symphonic writers.

OLIVER DITSON COMPANY

179 Tremont Street : : : Boston

Founded 1783 : Established 1835 Incorporated 1889

Columbia
MASTERWORKS*

IN OR OUT of concert seasons, hear when you wish the greatest artists and most glorious music. Here are some of the Columbia Masterworks more recent issues . . .

Columbia Masterworks Set No. 108

DE FALLA: El Amor Brujo (Love, the Magician) Suite for orchestra. By Pedro Morales and Symphony Orchestra. *In Six Parts,* $4.50, *with Album.*

Columbia Masterworks Set No. 109

STRAVINSKY: Petrouchka. Ballet Suite for Orchestra. Symphony Orchestra. Conducted by the Composer. *In Six Parts,* $4.50 *with Album.*

Columbia Masterworks Set No. 110

CHOPIN: Preludes, Op. 28, for Pianoforte. By Robert Lortat. On Four Twelve-Inch Records $6.00, *with Album.*

Columbia Masterworks Set No. 111

MOZART: Concerto in G Major (No. 17). For Pianoforte and Orchestra. By Ernst von Dohnanyi and Budapest Philharmonic Orchestra. *In Eight parts,* $6.00, *with Album.*

Columbia Masterworks Set No. 112

CHOPIN: Nocturnes, for Pianoforte. By Leopold Godowsky. *On Seven Twelve-Inch Records,* $10.50, *with Album.*

Columbia Masterworks Set No. 113

DUKAS: La Peri — Dance Poem for Orchestra. By Philippe Gaubert and Paris Conservatory Orchestra. *In Five Parts,* $4.50, *with Album.*

Ask for Columbia Masterworks Catalogue

"Magic Columbia ***Notes"***

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

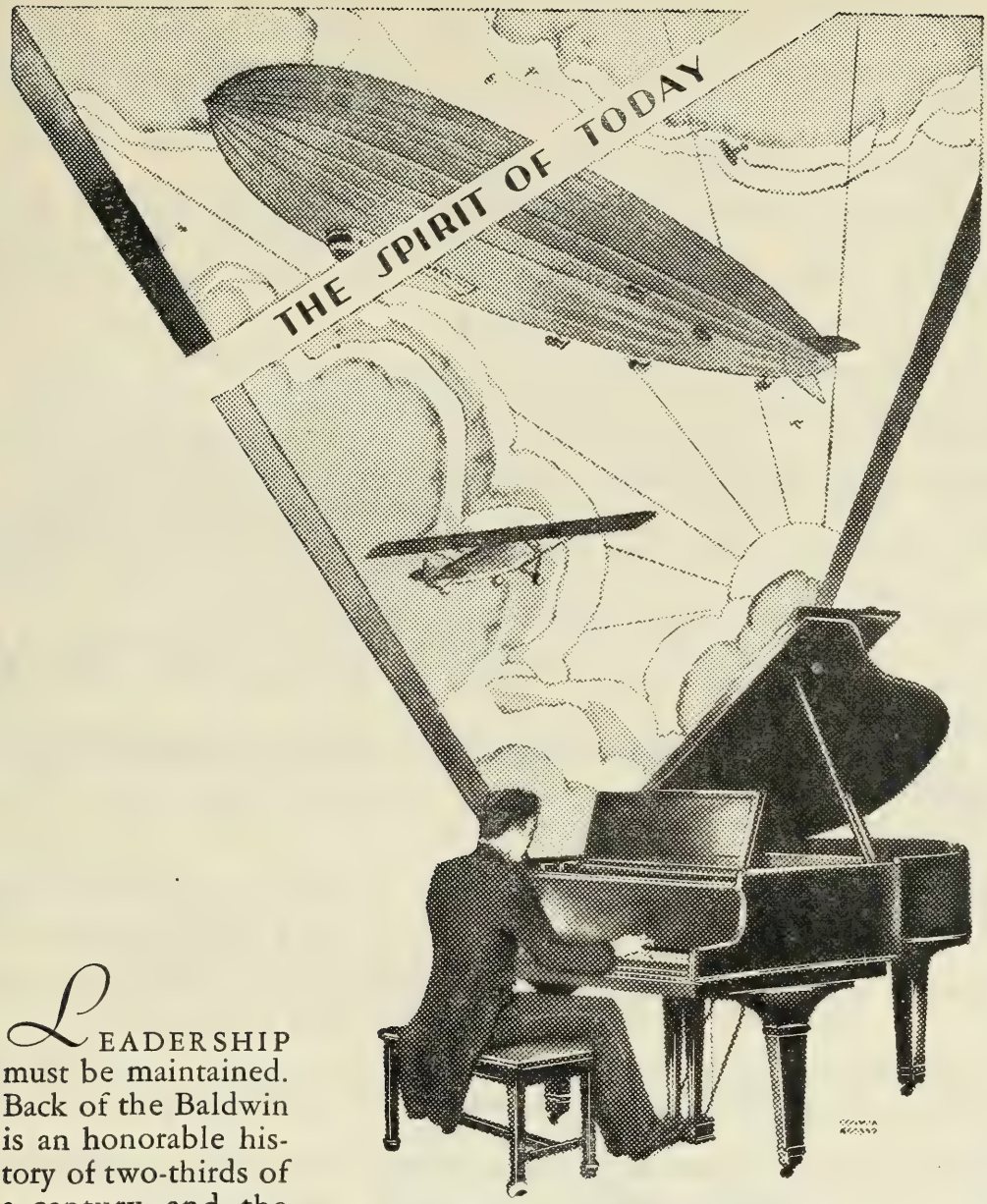
Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo*) and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was impressed by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule to the strings.

A White Rock Lemonade
or Orangeade makes a
delicious fruit drink.

White Rock
America's Sparkling Water

© 1929
R.M.S.



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present — embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

CINCINNATI
INDIANAPOLIS
DENVER

CHICAGO
ST. LOUIS
DALLAS

NEW YORK
LOUISVILLE
SAN FRANCISCO

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concerto, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

* * *

I. Ouverture. D minor, 4-4: Allegro, D minor, 6-8. The overture is after the French pattern, in two sections. The Allegro is in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play concertanti.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.

NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" . . . . . CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert,

G. Washington's

INSTANT Coffee

100% Pure Coffee

Those fortunate individuals who know how to get the most out of life—who enjoy knowing, going, seeing and doing—have learned to assemble wisely. They know how to select and use what others have made and invented to meet the requirements of modern living.

G. Washington's Instant Coffee is served exclusively in the cafeterias of the Boston Symphony Orchestra.

G. WASHINGTON COFFEE REFINING CO., New York City

Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

" 'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately

MISS M. ELMA IGELMAN

Soprano Soloist and Teacher of Singing

Studio:

2 Westland Ave., Boston, Mass.

Tel. Back Bay 10348

ARTIST PUPILS:

OLIVE MACY APPLETON, ***Coloratura Soprano***

MARJORIE GILCHRIST **ANNA LAURA JOHNSON CREE**

TESTIMONIALS

OLIVE MACY APPLETON says of **Miss Igelman, MY ONLY VOICE TEACHER**

I am ever grateful to you for having taught me the correct method of singing and for having faith in me when all others discouraged my art. You have not only been a great teacher to me but always an honest, true and faithful friend.

May God make me successful that I may prove to the world that **YOU ARE THE GREATEST VOICE TEACHER.**

With truest devotion,

Jan. 1929. **OLIVE MACY APPLETON.**

To **MISS ELMA IGELMAN** who is first of all my friend and then the best and finest voice teacher and truest musician I have ever known or expect to know.

MARJORIE GILCHRIST.

ANNA LAURA JOHNSON CREE, Pittsburg's Leading Soprano.

remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living near Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according

*See Durant's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pages 15, 16).

OCTOBER—*AND THEN*

CHRISTMAS will be here before you know it . . . . with its need of portraits as gifts. A sitting now will assure you of the utmost in attention and service. Bachrach portraits $605.00 to $15.00 the dozen.

Bachrach

PHOTOGRAPHS OF DISTINCTION

ROOSEVELT BLDG. INDIANAPOLIS

WASHINGTON DETROIT CLEVELAND PHILADELPHIA

to the *Annales du Théâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire.* Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour.*

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

* * *

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on

a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass'."

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one,* but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharaja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom."

SEVENTY-FIVE YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.00, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c, at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

• • •

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

• • •

The symphony is scored for three flutes (the third is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, tamtam, and strings.

MUSICAL INSTRUCTION

103 Hemenway St. **The Longy School of Music** Boston, Mass.

Solfeggio and Piano **Harmony and Music History** **Eurythmics**

All branches of Instrumental Instruction. Correct fundamental training and individual class work emphasized as basis of music education. Special classes for children in Solfege and Eurythmics. Dr. Archibald T. Davison, Faculty Adviser; Gaston Elcus, Violin; Marion Moorhouse, Cello; Stuart Mason, Harmony; and faculty of recognized artists and musicians. MISS MINNA F. HOLL, Director

Telephone Kenmore 1328 Catalogue sent upon request Steinert Pianos Used

FRANK ERNESTO

LA FORGE—BERÚMEN STUDIOS

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary.

14 West 68th Street, New York, N. Y. Telephone: Trafalgar 8993

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig
Cotta Edition, Stuttgart
Practical Pianoforte School
Banks & Co., York
Gould & Bolttler, London
Forsyth Bros., Ltd., London
Beal, Stuttard & Co., London
Joseph Williams, Ltd., London
J. B. Cramer & Co., London
Cary & Co., London
F. Hofmeister,-Germer Works, Leipzig
Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS

SEND FOR A FREE THEMATIC CATALOG

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT

175 DARTMOUTH STREET . BOSTON

(Kenmore 8431)

Mrs. Charles Adams White

Vocal Coaching, Voice Production

Programme Building

MONDAYS STUDIO

Steinway Hall Pierce Building

New York City Copley Square, Boston

JOHN LANE

TEACHER OF SINGING

STEINERT HALL

162 BOYLSTON STREET . . BOSTON

Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK

Opposite Public Library Tel. Penn. 4792

If no answer ring Susquehanna 4500.

All applications for advertising space in the Boston Symphony Orchestra programme should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

. . . the touch of genius

In the daring lines of an automobile, in the simple beauty of a gown, in the personality of a painting . . . you find the touch of genius ▼ ▼ Subtly a part of the thing itself; inseparable, yet indefinable . . . it is there in the Mason & Hamlin pianoforte; in the Mason & Hamlin tone . . . tone that is vibrant with life . . . that glows with symphonic beauty ▼ ▼ Built of costly woods from other lands...slowly...lovingly...as every work of art is made. Bending over each detail the craftsman has but one ideal...perfection. The result is a pianoforte masterpiece...but then it is made for the few to whom the joy of possessing a masterpiece outweighs any question of cost.

The world's most costly piano may be acquired on easy terms. Prices from $1650. 10% down.

AMPICO HALL

395 BOYLSTON STREET

MASON & HAMLIN , KNABE
CHICKERING , , AMPICO
BOSTON NEW YORK

Pittsburgh Orchestra Association

SYRIA MOSQUE PITTSBURGH

BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor

Friday Evening, November 1

PROGRAMME

Vivaldi. . . . Concerto in D minor for Orchestra

Wagner. . . . .Prelude to "Lohengrin"

Stravinsky. . .Orchestral Suite from the Ballet "Petrouchka"

Beethoven. . . Symphony No. 5 in C minor, Op. 67

Saturday Afternoon, November 2

PROGRAMME

Handel. . . . .Concerto Grosso for String Orchestra, Op. 6, No. 10

Strauss. . . . Interlude from "Intermezzo"

Stravinsky. . .Suite from "L'Oiseau de Feu" ("The Fire-Bird") A Danced Legend

---

Tchaikovsky. . Symphony No. 6 in B minor, "Pathetic", Op. 74

CARNEGIE HALL NEW YORK

Friday Afternoon, January 10

Special Matinée
for the Benefit of

American Society for Relief of
Russian Exiles, Inc.

BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor

PROGRAMME

Moussorgsky. . . Prelude to the Opera,
"Khovantchina"

Stravinsky. . . .Orchestral Suite from
the Ballet, "Petrouchka"
Piano Solo: Jesús María Sanromá

Prokofieff. . . .Concerto for Violin and
Orchestra, Op. 19
BENNO RABINOFF, Soloist

Rimsky-Korsakov. ."Sadko", A Musical
Picture, Op. 5

Tchaikovsky. . . . Ouverture Solennelle,
"1812"

THE MOSQUE THEATRE RICHMOND

T. Michaux Moody presents

THE BOSTON SYMPHONY ORCHESTRA
Dr.Serge Koussevitzky, Conductor

Monday Evening, February 3, at 8:30

PROGRAMME

Vivaldi. . . . . Concerto in D minor for Orchestra

Wagner. . . . . .Prelude to "Lohengrin"

Ravel. . . . . Bolero

Dvorak. . . . . .Symphony No. 5 in E minor, "From the New World",Op.95

POLI'S THEATRE WASHINGTON

Mrs. Wilson-Greene
presents

THE BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor

Tuesday Afternoon, February 4, at 4:30

PROGRAMME

Tchaikovsky. . . Symphony No. 6 in B minor, "Pathetic"

Ravel. . . . . Bolero

Wagner. . . . . .Prelude to "Lohengrin"

Wagner. . . . . .Prelude to "Die Meistersinger von Nürnberg"

LYRIC THEATRE BALTIMORE

Mrs. Wilson-Greene
presents

THE BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor

Wednesday Evening, February 5, at 8:30

PROGRAMME

Schubert. . . Symphony in B minor,
"Unfinished"

Ravel. . . . .Bolero

Wagner. . . . Ride of the Valkyries
from "Die Walküre"

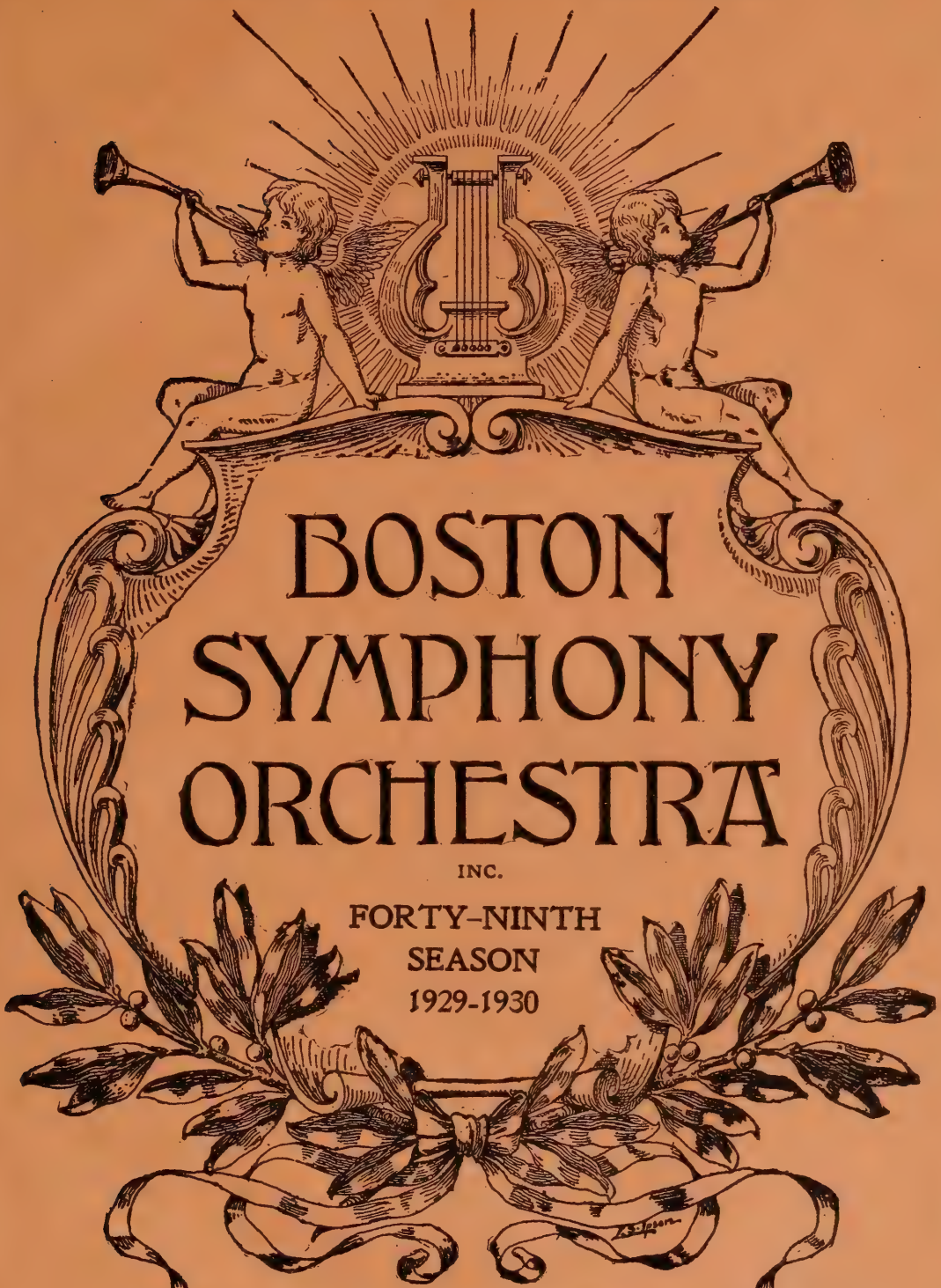
Wagner. . . . Prelude and Love-Death
from "Tristan und Isolde"

Wagner. . . . Prelude to "Die Meister-
singer von Nürnberg"

JOHN M. GREENE HALL . NORTHAMPTON

SMITH COLLEGE, DEPARTMENT OF MUSIC

Tuesday Evening, March 4, 1930, at 8.00



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-NINTH SEASON

1929-1930

PROGRAMME

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

JOHN M. GREENE HALL . . NORTHAMPTON

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme

TUESDAY EVENING, MARCH 4, at 8.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

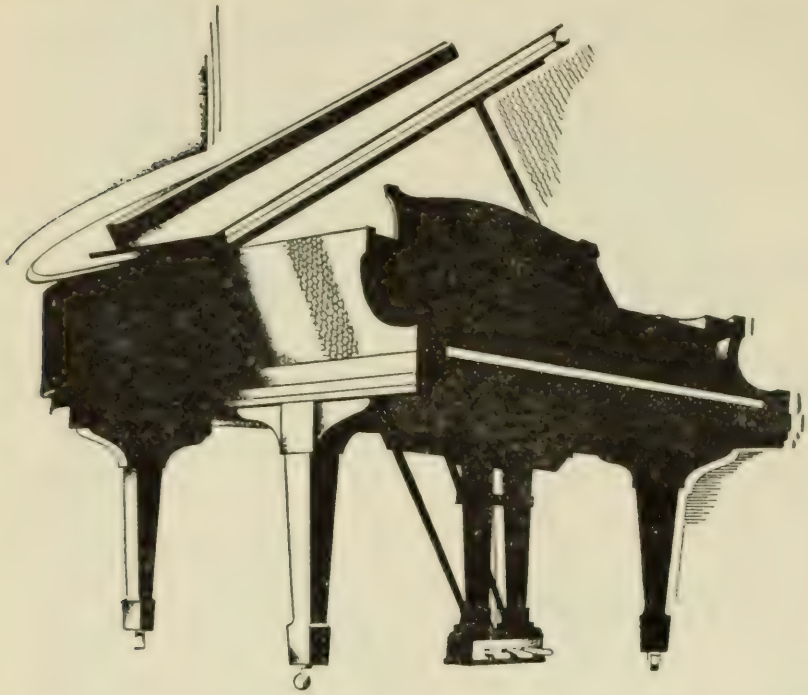
FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

TRUE THRIFT

is built on value—not on price



A STEINWAY naturally costs more than an ordinary piano, because it is a more-than-ordinary instrument. Its price exceeds those of other makes, yet in point of long life, prestige, and beauty of line and tone it is *the greatest piano value ever offered.* • Steinway pianos never have been built to meet a price. They are made as well as human skill can make them, and the price is determined later. The result is the world's finest piano. • Such a piano is an investment which will continue to make its rich and sure return years after less distinguished instruments have gone their way. . . . And the new convenient terms place it within the reach of *every one.* Make your visit to your nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

YOU OWE YOUR LOVE FOR GREAT MUSIC

the exquisite joy of hearing this matchless recording of Puccini's most inspired opera. Ask your dealer to play Columbia Operatic Series No. 5 for you. . .

LA BOHEME

Opera in Four Acts
by Puccini
Recorded by Columbia in Twenty-five Parts

2 Albums—$26 Complete

Sung in Italian
By Eminent Operatic Artists of Italy

With Chorus of La Scala Theatre
Milan Symphony Orchestra
conducted by
Lorenzo Molajoli

"Magic Columbia *Notes"*

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U.S. Pat. Off.

JOHN M. GREENE HALL . . NORTHAMPTON

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

TUESDAY EVENING, MARCH 4, 1930

The programme has been changed as follows:

Haydn . . . Symphony in D major (with the Horn Call)
(B. & H. No. 31)

I. Allegro.
II. Adagio.
III. Menuet.
IV. Finale (Theme with Variations).

Ravel . . . . . "Bolero"

Gruenberg . . . . . Jazz Suite, Op. 28

Blues Tempo, Slow Drag.
One-step Tempo.

Bloch . . . . . "Schelomo" ("Solomon")
Hebrew Rhapsody for Violoncello and Orchestra

Bach . . . . . Prelude and Fugue in E-flat (for Organ)
(Arranged for Orchestra by Schönberg)

SOLOIST

JEAN BEDETTI

There will be an intermission of ten minutes after Ravel's "Bolero"

JOHN M. GREENE HALL . . . NORTHAMPTON

SMITH COLLEGE, DEPARTMENT OF MUSIC

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

TUESDAY EVENING, MARCH 4

AT 8.00

PROGRAMME

Haydn . . . Symphony in D major (with the Horn Call)
(B. & H. No. 31)

I. Allegro.
II. Adagio.
III. Menuet.
IV. Finale (Theme with Variations).

Ravel . . . . . Bolero

Gruenberg . . . . . Jazz Suite, Op. 28

Blues Tempo, Slow Drag.
One-step Tempo.

Bloch . . . . . "Schelomo" ("Solomon")
Hebrew Rhapsody for Violoncello and Orchestra

Stravinsky . Suite from "L'Oiseau de Feu" ("The Fire-Bird")
A Danced Legend

I. Introduction; Katschei's Enchanted Garden and Dance of the Fire-Bird.
II. Supplication of the Fire-Bird.
III. The Princesses play with the Golden Apples.
IV. Dance of the Princess.
V. Infernal Dance of all the Subjects of Katschei.

SOLOIST

JEAN BEDETTI

There will be an intermission of ten minutes after Ravel's "Bolero"

EUROPE

RAYMOND-WHITCOMB

MEDITERRANEAN SPRING CRUISE

¶ Sailing thus on a specially chartered liner, you are assured a pleasant voyage on an uncrowded steamship when the Mediterranean route is at the height of its popularity. Three weeks from New York to Naples, arriving for the delicious Italian Spring. Four weeks from New York to Venice, convenient starting point for *Oberammergau* and the famous *Passion Play.* With visits en route to a dozen historic cities . . . such as *Algiers* and *Tunis, Seville* and *Carcassonne.* Sailing on April 8, on the S. S. "Carinthia." Rates (including return any time this year), $725 and up.

Send for the booklet — "MEDITERRANEAN SPRING CRUISE"

RAYMOND-WHITCOMB

NORTH CAPE-RUSSIA CRUISE

¶ A midsummer cruise of five weeks that will make an interesting and restful prelude to a visit to the *Passion Play* or other travel Abroad. For years this has been the favorite summer cruise. This year it is more complete than ever before. With visits (without extra charge) to *Moscow* and *Leningrad* — as well as to *Iceland,* the *North Cape,* the Norwegian Fjords and cities, *Stockholm* and *Copenhagen.* Sailing June 24, on the "Carinthia." Rates (including return passage any time this year), $800 and upward.

Send for the booklet — "NORTH CAPE CRUISE"

RAYMOND-WHITCOMB

TOURS WITH ESCORT

¶ The easiest way to see Europe ▲ Raymond-Whitcomb have arranged tours that are comprehensive and easy to make. You have only to select one that suits you, secure your passport and pack your trunks. From the day you sail until you land in America again, everything that enters into foreign travel will be provided. A Tour Manager will attend to all the details and see that you have a pleasant trip. For Spring and Summer there are 57 Raymond-Whitcomb European Tours . . . They cost from $725 to $2890. They cover all Europe. Most of them include the *Passion Play.*

Send for the booklet — "EUROPEAN TOURS"

RAYMOND-WHITCOMB

INDEPENDENT TRIPS

¶ This is individualized travel. Instead of taking an escorted tour, planned and run by a travel company, you will make a trip which is planned especially for you. It is your own idea of where you want to go, and how long you want to stay, translated into a feasible program of travel. Your railroad tickets are secured, your hotel rooms are engaged and everything that can be done in advance is attended to. A chain of Raymond-Whitcomb representatives in European cities will help you as you travel along.

Send for the "GUIDE TO EUROPEAN TRAVEL"

RAYMOND & WHITCOMB CO.

165 Tremont St., Tel. Hancock 7820. 122 Newbury St., Tel Kenmore 2870

BOSTON, MASSACHUSETTS

Also at The First National Bank of Boston, 67 Milk St., Tel. Liberty 4900

Symphony in D major (with the Horn Call), B. & H. No. 31

Joseph Haydn

(Born at Rohrau-on-the-Leitha on April 1, 1732; died at Vienna on May 31, 1809)

This symphony, composed in 1765,* is known as "Mit dem Hornsignal"; also as "Auf den Anstand."† The music has the joy of the chase. One remembers that Haydn wrote another symphony, "La Chasse" (1781), which has been performed at concerts of the Boston Symphony Orchestra. He gave titles to certain symphonies; others supplied titles to some. The title often had reference to the "pro-

*Haydn was then the second Kapellmeister in the service of Prince Nikolaus Joseph Esterhazy, who maintained an orchestra at Eisenstadt. Haydn had in 1761 filled this position under Prince Paul Anton Esterhazy, who died in 1762. Gregorius Joseph Werner was the first Kapellmeister. When he died in 1766, Haydn succeeded him and remained at Eisenstadt until 1790, when Prince Anton, the son of Paul Anton, dismissed the orchestra. Haydn then moved to Vienna. The Esterhazy orchestra numbered fifteen members when Haydn was called there. Under Nikolaus Joseph, it was increased to thirty (without singers). Haydn's first symphony was written in 1759, when he was the musical director of Count Morzin's Orchestra at Lukavec near Pilsen.

†*Anstand* meant originally "address, bearing, deportment, dignity"; then, "delay, suspension, pause"; also, "hesitation, doubt, apprehension."

In hunting it meant "a stand, a hiding-place (to lie in wait for game)." *Auf den Anstand gehen*—"to go shooting from a hiding-place," etc. This definition evidently applies to the second title of the symphony.

The German dictionary of the eighteenth century that is at hand does not give this last definition. Christian Ludwig's "Teutsch *(sic)* Englisches Lexicon" (Leipsic, 1765), contains many curious colloquial expressions, phrases, even slang terms—a most readable book of 2,370 double columns, quarto—but the hunting term is not mentioned.

MUSIC

Founded 1783
Established 1835

nothing but Music and Instruments

OLIVER DITSON CO.
179 TREMONT ST.

B

gramme character" of the music, even though it was applicable to only one movement. And so one finds Le Matin, Le Midi, Le Soir, Der Philosoph, Weihnachtssinfonie, Abschiedsinfonie, Maria Theresia, La Passione, L'Impériale, Der Schulmeister, Feuersinfonie, Il Distrato, La Roxolane, Laudon, L'Ours, La Poule, La Reine de France, Militärsinfonie, Die Uhr, Salomon, The Drum Stroke or The Surprise, Oxford, etc.

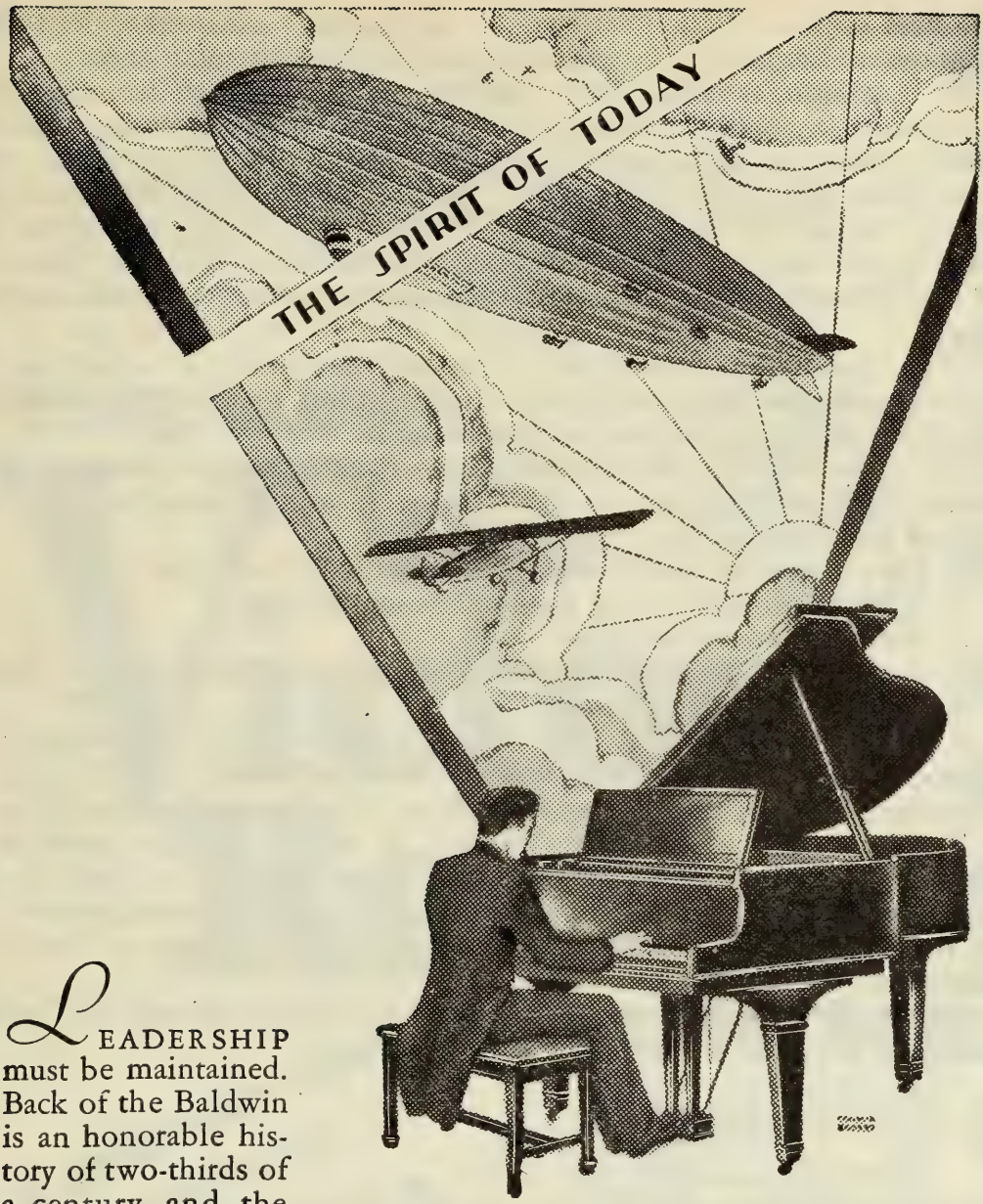
This symphony is noteworthy because the score calls for four horns. This is the first instance, it is believed, that so many horns were employed in a symphony. There are four horns for the hunters' chorus in Haydn's "Seasons," so that the symphony seems to some a preparatory study. The score also calls for one flute, two oboes, and the usual strings.

I. Allegro, D major, 3-4. The first theme is in two sections: first, the horn call; the second, as a distant answer. A figure is introduced at the end of this second section that was a favorite one with Mozart—as in the "Jupiter" Symphony. There are quieter melodic measures. The flute introduces the horns for a second theme, with succeeding measures for the strings. In the working-out section following this last subject, but inverted, comes the second theme also the earlier echoing answer. The repetition section begins with the supplementary theme, now in D minor, the "answering" section in D major; there is a passing reference to the quieter, more melodic measures; finally, the ending of the movement with

In tune with
the smartest
occasions.

White Rock
America's Sparkling Water

© 1929
W.R.M.S



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present — embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

A. M. HUME COMPANY

196 Boylston Street

BOSTON

the first section of the first theme. In Haydn's catalogue, the tempo is given as Larghetto, but this is probably due to some error.

II. Adagio, G major, 6-8. Only horns and strings are employed. The most important thematic material is in the opening solo for violin, with its ornamented melody. Horns are in dialogue with this violin and a solo violoncello. Horns at once take the beginning of the theme for the solo violin. In this movement, the horns are used in two keys, D and G. The Adagio has somewhat the character of a Sicilienne, in the accompaniment to the melody as in the melody itself.

III. Menuet, D major, 3-4. A sturdy movement in which all the instruments are simultaneously engaged; but in the Trio, D major, 3-4, there is alternate play of instruments.

IV. The Finale—Molto moderato—Presto, has an unusual character. The strings play a quiet theme in simple song-form. Then follow seven variations:

1. Two oboes and two horns, accompanied by strings.
2. Violoncello solo, with strings accompanying.
3. Flute solo, with strings.
4. Horn quartet, with strings. The first horn part goes to *F*-sharp.
5. Violin solo, with strings.
6. The full orchestra. The theme is not changed melodically or harmonically, but the instrumentation differs from that of the first entrance. The orchestra remains *piano* throughout the variation.
7. Violoncello solo, with strings. A short passage leads to a Presto in 3-4. Figures in sixteenth notes, until *A* is held in the upper voice (first violins, two horns), while a new theme enters. It is repeated in echo fashion, and then the first theme of the first movement brings the end.

Some—Deldevez among them—refer to this symphony as Concertante on account of the solo parts.

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee part of the coffee bean

Whether you have a radio or not, we ask you especially to come in and hear this amazing new Victor instrument.

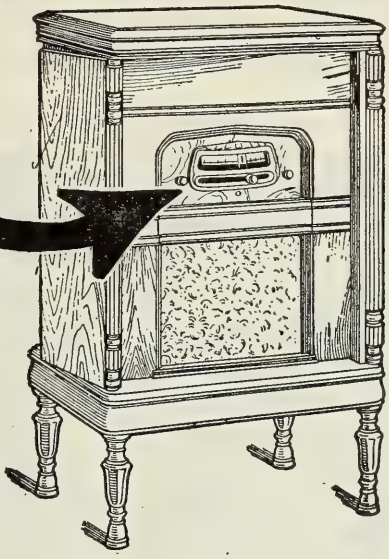
The music-lover's ideal. Perfect tone quality from air or record. Whisper to full orchestra at will!

THE NEW Victor-Radio with ELECTROLA

A child can tune it perfectly

Micro-synchronous balance

Easy terms arranged



$298.
complete

M. STEINERT & SONS

STEINERT HALL 162 BOYLSTON STREET

1217 Main Street, Springfield

BOLERO . . . . . JOSEPH MAURICE RAVEL

(Born at Ciboure (Basses-Pyrénées) France, on March 7, 1875; living at Montfort-l'Amaury and Paris)

This Bolero, dedicated to Ida Rubinstein, was brought out by her and danced by her at Paris in November, 1928. Alexandre Benoist designed the settings and the costume to represent a scene that Goya might have painted: a Spanish inn, with the dancer on a trestle table, men surrounding it. At first calm, the actors on the Parisian stage were little by little excited to frenzy as the dancer became more and more animated. Knives were drawn—the woman was tossed from arms to arms, until her partner intervened; they danced until quiet was restored. So was the scene described by French and English reporters.

The first performance in the United States of this Bolero as a concert piece was by the Philharmonic Society of New York, Mr. Toscanini conductor, on November 14, 1929. The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on December 6, 1929.

Tempo di ballo, moderato assai, 3-4. A drum gives the dance rhythm, which is maintained throughout; a flute announces the theme, which is taken up by wind instruments in turn; then by groups of instruments. There is a crescendo for about twenty minutes, until there is an explosive modulation—brass and percussion instruments swell the din until at last there is what has been described as a "tornado of sound."

M. Prunières called attention to the fact that Ravel was not the first to repeat a simple, common theme until by the monotony of tune and rhythm the hearer was excited (as are Oriental hearers by the same method). Padilla, the composer of "Valencia," had worked this obsession by the repetition of a tune for at least twenty times.

Ravel's Bolero calls for these instruments: piccolo, two flutes, two oboes, oboe d'amour, English horn, two clarinets, one E-flat clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, three saxophones, kettledrums, side drums, cymbals, tam-tam, celesta, harp, and the usual strings.

* * *

The Bolero is not a very ancient dance of Spain. It is said that Don Sebastian Terezo, an accomplished and celebrated dancer of his time, invented it about 1780. It is a modest, noble dance, much more decent than the fandango, but, like that dance, it is performed by two persons. By its beauty, the significance of its movements, and its compelling effect on eyes and ears, it is incomparable. While its rhythm is strongly marked, it has a lyrical character. In tempo and in its measures, it resembles the minuet—according to Albert Czerwinski, a dancing teacher at Danzig—but it impresses by rhythmic accentuation rather than by melodic variety. There are sections of the dance. First comes the *paseo* or promenade, like a prelude or an introduction. Then follow the *traversia* for the changing of places; the *differencia* for changing a second time; the *finale* to regain the first places; the *bien parado*, steps and graceful attitudes performed by the dancing couple facing another couple that is not dancing. Is not Desrat mistaken in saying that the Bolero is in two-time? The music of all the Boleros we have seen is in 3-4 or 3-8, but Blasis also says that the Bolero is usually in duple time. The step is at first low and gliding, but always well marked.

On the stage this dance is performed by several couples. One of the most graceful attitudes is the *dar la vuelta,* in which the dancers are face to face after a half-turn. The woman's part in the dance is much more expressive, more passionate than that of the man.

The name "Bolero" or "Volero" is supposed by some to come from *volar,* to fly, "because a Manchega expert had danced the Seguidillas so wonderfully and lightly that he seemed to fly." Is the Bolero the outcome of the Seguidillas? When the Bolero or Fandango is danced as a ballet by eight persons, it is usually called the Seguidillas.

***

When Ravel's Bolero was first performed, people surrounded the table on which Mlle. Rubinstein danced. Havelock Ellis, in "The Soul of Spain," states that a characteristic of Spanish dancing, and especially of the most typical type, called flamenco, lies in its accompaniments, and particularly in the fact that under proper conditions all the spectators are themselves performers. "In flamenco dancing, among an audience of the people, everyone takes a part, by rhythmic clapping and stamping, and by the occasional prolonged 'oles' and other cries by which the dancer is encouraged or applauded. Thus the dance is not a spectacle for the amusement of a languid and passive public, as with us. It is rather the visible embodiment of an emotion in which every spectator himself takes an active and helpful part; it is, as it were, a vision evoked by the spectators themselves and upborne on the continuous waves of rhythmical sound which they generate. Thus it is that, at the end of a dance, an absolute silence often falls, with no sound of applause: the relation of performer and public has ceased to exist. So personal is this dancing that it may be said that an intimate association with the spectators is required for its full manifestation. The finest Spanish Dancing is at once killed or degraded by the presence of an indifferent or unsympathetic public, and that is probably why it cannot be transplanted, but remains local."

There is a vivid description of dancing in and out of Spanish theatres in Richard Ford's "Gatherings from Spain."* He speaks of the contagious excitement which seizes the spectators, who, like Orientals,

*"Gatherings from Spain" was published in 1846.—P. H.

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
LEADING DEPARTMENT STORES

beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. "Dancing among Spanish ladies of a high order was introduced with the Bourbons, but the lower classes adhered to the primitive steps and tunes of their Oriental forefathers. In the theater the sound of the castanet awakens the most listless. The sharp, spirit-stirring click is heard behind the scenes—the effect is instantaneous—it creates life under the ribs of death—it silences the tongues of countless women—*on n'écoute que le ballet.* The curtain draws up; the bounding pair dart forward from the opposite sides like two separated lovers, who, after long search, have found each other again, nor do they seem to think of the public, but only of each other; the glitter of the gossamer costume of the Majo and Maja seems invented for this Dance—the sparkle of the gold lace and silver filigree adds to the lightness of their motions; the transparent, form-designing *saya* of the lady heightens the charms of a faultless symmetry which it fain would conceal; no cruel stays fetter her serpentine flexibility. They pause—bend forward an instant—prove their supple limbs* and arms; the band strikes up, they turn fondly towards each other, and start into life. . . . The accompaniment of the castanet gives employment to their upraised arms. *'C'est,'* say the French, *'le pantomime d'amour.'* The enamored youth persecutes the coy, coquettish maiden; who shall describe the advances—her timid retreat; his eager pursuit, like Apollo chasing Daphne? Now they gaze on each other; now all is life, love, and action; now there is a pause. They stop motionless at a moment, and grow into the earth. It carries all before it. There is a truth which overpowers the fastidious judgment. Away, then, with the studied grace of the French danseuse, beautiful but artificial, cold and selfish as is the flicker of her love, compared to the real impassioned abandon of the daughters of the South. There is nothing indecent in this dance; no one is tired or the worse for it; indeed, its only fault is its being too short, for, as Molière says, *'Un ballet ne saurait être trop long, pourvu que la morale soit bonne, et la métaphysique bien entendue.'* Notwithstanding this most profound remark, the Toledan clergy, out of mere jealousy, wished to put the Bolero down, on the pretense of immorality. The dancers were allowed in evidence to give a view to the court; when they began, the bench and bar showed symptoms of recklessness, and, at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering. Verdict, for the defendant with costs."

In 1882, Emmanuel Chabrier journeyed in Spain. The result was his superb orchestral rhapsody "España." He wrote to his publisher Costellat letters descriptive of the dances he saw in the Andalusian *bailes*, where the "upper classes" were not to be seen. These letters about the authentic Spanish dances were published in the Music Review

*Yet the English have laughed at the Americans for certain prudish euphemisms.—P. H.

THE HARTFORD
SCHOOL OF MUSIC

834 ASYLUM AVE., HARTFORD, CONN. Telephone 2-3854

S. I. M. (January 15, February 15, 1909). Extracts from them are given in Georges Servières' life of Chabrier: "Two guitarists, solemn, cigarette between the lips, continue to scratch no matter what, in three time. (Only the tango is in duple time.) The cries of the woman excite the dancer, who becomes literally mad of her body" (these dancers were gypsies in Seville). Chabrier spoke of the spectators clapping their hands in 3-4 *à contretemps*, while the guitar followed peacefully its own rhythm. "As others beat time *forte* with each measure, each one beating a little at will, there was a most curious amalgamation of rhythms."

Then there are Théophile Gautier's descriptions of Spanish dancers; and in the five volumes of his theatrical criticisms, eloquent studies of Spanish dancers and others dancing Spanish dances in Paris opera houses and theatres. Havelock Ellis's chapter is the more analytical study. He refers to the "Escenas Andaluzas" (1847) of Estebanez Calderon, and for "the deeper significance of Spanish dancing" to the psychological analysis given by Salillas in "Hampa" (1898).

Jazz-Suite for Orchestra, Op. 28 . . . . . Louis Gruenberg

(Born in Russia on August 3, 1883; living in Brooklyn, N.Y.)

When this Suite was performed for the first time anywhere at Cincinnati, by the Cincinnati Symphony Orchestra, on March 22, 1929, Fritz Reiner, conductor, a pencil note in the score stated that the first movement was composed and completed December 15, 1925. The last movement bore only one word in the score—"Paris." The Suite was then in manuscript. Dr. James G. Heller of Cincinnati is the author of the following synopsis:

"III. Blues tempo, slow drag (Moderato ma non troppo). Horns begin the blues; the 'break' is in muted trumpets, bassoon, and a muted trombone. Strings meanwhile descend chromatically. Next the violoncellos have the song. Then it leaps about grotesquely from voice to voice, always with elaborate rhythmic figures between the phrases. And thus it continues, with occasional climaxes of richer

When all the world is Young

A Debutante portrait by Bachrach is the hallmark of a successful debut upon the wondrous stage of life.

Bachrach

Photographs of Distinction

1559 Main Street, Springfield

Boston New York Philadelphia Washington

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Boston—284 Boylston Street

Springfield—294 Bridge Street

You Can Rely on Lewandos

tone by the orchestra, and the movement again comes to a soft close.

"IV. One-step tempo (Allegro assai). In contrast with the preceding movement, gayety and movement now reign. The orchestra beats out a rapid and decided tempo, against which the strings begin to leap. The trumpet, the mainstay of jazz, replies. The dance-phrases are lengthened out in both. We cannot follow the entire movement in detail. Its main characteristic is the inexorable march of the tempo with its one-two beat. Occasionally there are little interludes, as of bassoon and bass-clarinet at one place. The Suite concludes in a wild blare, to which the orchestra rises by chromatic steps."

*
* *

The Suite was performed in Los Angeles by the Philharmonic Orchestra of that city, Dr. Artur Rodzinski, conductor, on January 30, 1930.

*
* *

Gruenberg's symphonic poem, "The Enchanted Isle," was performed in Boston by the Boston Symphony Orchestra on November 8, 1929.

His "Daniel Jazz" was performed in Boston at a concert of the Chamber Music Club and the Flute Players Club in Jordan Hall on April 23, 1928. Colin O'More, tenor, sang the text of Vachel Lindsay's poem; Richard Burgin conducted the Chamber Orchestra. The programme also included Schoenberg's "Pierrot Lunaire" (Greta Torpadie, singer), Stravinsky's Octet for wind instruments, and Hindemith's "Marienlider" (Miss Torpadie, singer; Mr. Tillotson, pianist).

Among his compositions are "Creation"; "Vagabondia" (first performance in Prague by the Prague Philharmonic); a Ballet, "the book, which I wrote myself, standing in the way of a production"; "The Dumb Wife"* opera in two acts, "never produced because of failure of obtaining the performing rights"; the music of an opera-libretto by Busoni, "The Bride of the Gods"; sonatas for violin and piano, a symphony, a piano concerto, songs, and piano pieces.

*
* *

Mr. Gruenberg came to the United States in 1885 and was educated in the public schools of New York. He took piano lessons of Adele Margulies. He later studied at the master school of the Vienna Conservatory; still later, with Busoni, piano-playing and composition. He also studied composition at Berlin with Fr. E Koch. Having toured in European countries as a pianist, he returned to the United States with Busoni. In 1919 he played at a recital in New York some of his own compositions, among them "Five Impressions based on Oriental Themes." He is one of the founders of the American Composers' Guild; a director of the International Composers' Guild; president of the United States section of the International Society for Contemporary Music.

*Is this opera based on Anatole France's "Comédie de celui qui épousa une femme muette," produced at the Porte-Saint-Martin, Paris, on May 30, 1912, with Mlle. de Pouzols taking the part of Catherine? The play was seen in Boston with Lillah McCarthy as Catherine in the translation made by Curtis Hidden Page for Granville Barker.

"Schelomo" ("Solomon"), Hebrew Rhapsody for Violoncello and Orchestra . . . . . Ernest Bloch

(Born at Geneva, Switzerland, July 24, 1880; living at San Francisco, Calif.)

"Schelomo" was composed at Geneva, Switzerland, in the first two months of 1916. With the "Trois Poèmes Juifs" (composed in 1916 and played in Boston by the Boston Symphony Orchestra, March 23, 1917), the Three Psalms—114, 137, and 22 (1912–14—Psalms 114 and 137 were sung in Boston by Mme. Povla Frijsh at a concert of the Boston Symphony Orchestra, November 14, 1919), and the symphony "Israel" (1913–18), it is that portion of Mr. Bloch's work that is peculiarly Hebraic in character. In a letter to the writer of these Programme Books in 1917, Mr. Block mentioned a "Symphonie Orientale" on Jewish themes, a Jewish opera, "Jézabel," on which he had begun work, and numerous sketches for other Jewish works. He also wrote at the time that the Psalms, "Schelomo," and "Israel" were more representative than the "Jewish Poems" because they came from the passion and the violence that he believed to be the characteristics of his nature. "It is not my purpose, not my desire, to attempt a 'reconstitution' of Jewish music, or to base my works on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible: the freshness and naïveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs. All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers way down in our soul."

Mr. Lawrence Gilman, editor of the Philadelphia Orchestra's Programme Books, wrote when "Schelomo" was performed in Philadelphia:—

"The texture of the music, and especially the writing for the solo violoncello, is extraordinary in its richness of dramatic, poetical, and pictorial suggestion—an imaginative projection of singular vividness and intensity. The violoncellist and the seconding orchestra are by turns lyrist and tragedian, poet and seer. The great king amid his gorgeousness, reflecting in disillusionment upon his silver and his gold, the treasures of his provinces, the abundance of his gardens and his orchards, the fulfilled desires of his heart and eyes; and the Preacher, sombre and mournful in his acrid wisdom, uttering bitter admonitions as he contemplates the vanishing mist that is all delight, the sorrowing echoes of beauty and splendor, 'the shadows of rippled waters, the mysterious reflections of a destiny unguessed and unascertainable,' the rumor of the darkening Wings; these thoughts are implicit in the imaginings of the tone-poet—in the poignant chief subject for the violoncello, with its characteristic figure of a dotted eighth-note, that is heard after the opening five bars of introduction (*Più animato*, 12-8, 'with the utmost expres-

sion'); in the piercing outbursts of despair that invoke the full voicing of the orchestra; in the strange and impressive recitatives for the bassoon and other solo voices—ultimately, with mordant power, for two trumpets fortissimo—which are as the sombre exhortations of the Preacher; in the intervals of sensuous lyricism and imperial pageantry; in the final descent into the depths, the brooding of the violoncello filling the music with the darkness of shut doors and shadowed windows and resolving dust."

Suite derived from the Danced Story, "The Fire-Bird"

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

Mr. Montagu-Nathan says in his sketch of Stravinsky—"Contemporary Russian Composers": "In identifying the literary basis of 'The Fire-Bird' with that of Korsakov's 'Katscheï,' it should be pointed out that the latter work is but a *pastiche* of episodes derived from legendary lore, with the monster as a central figure. In Stravinsky's ballet, the ogre is an accessory character, so far as concerns the dramatic action, but his presence in the scheme is nevertheless vital to it."

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Katscheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Katscheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Katscheï attempts to work his spell on Ivan, who is protected by the feather.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS,
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

Ivan summons the Fire-Bird, who causes Katscheï and his retinue to dance until they drop exhausted. The secret of Katscheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Katscheï and his crew sway with it. At last the egg is dashed to the ground; Katscheï dies; his palace vanishes; the petrified knights come to life; and Ivan, amid great rejoicing, receives the hand of the most beautiful princess.

According to Ralston in his "Russian Folk-Tales," the Fire-Bird is known in its native haunts as the *Zhar-Ptitsa*. Its name, he says, indicates its close connection with flame or light. *Zhar* means "'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty—or, according to a Croatian version, on magic grasses."

Katscheï is one of the many incarnations of the dark spirit. "Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian, but in some stories he is apparently framed after the fashion of a man. . . . He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that is, the object with which his life is indissolubly connected—does not exist within this body."—Ralston's "Russian Folk-Tales."

The movements of the Suite are as follows:

I. Introduction. Enchanted Garden of Katscheï, and the dance of the Fire-Bird.
II. Entreaties of the Fire-Bird.
III. The Princesses Play with the Golden Apples.
III (*a*). Berceuse. This Lullaby is not in the Suite as first published.
IV. Dance (Ronde) of the Princesses.
V. Infernal Dance of Katscheï's subjects.

No movement of the Suite depends for its musical effect on the stage setting or a dramatic situation.

The Suite is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, three clarinets in A (one interchangeable with a little clarinet in D), bass clarinet, three bassoons (one interchangeable with a second double-bassoon), double-bassoon, four horns, three trumpets, bass tuba, kettledrums, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, three harps, sixteen first violins, sixteen second violins, fourteen violas, eight violoncellos, six double basses.

All applications for advertising space in this programme should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

MUSICAL INSTRUCTION

The Longy School of Music

announces a new member of its faculty

FREDERIC TILLOTSON

Teacher of the Pianoforte

Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer

The Longy School is now using exclusively the

Catalogue sent upon request **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

FRANK ERNESTO

LA FORGE—BERÚMEN STUDIOS

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary

14 West 68th Street, New York, N. Y. Telephone Trafalgar 8993

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig — Gould & Bolttler, London — J. B. Cramer & Co., London
Cotta Edition, Stuttgart — Forsyth Bros., Ltd., London — Cary & Co., London
Practical Pianoforte School — Beal, Stuttard & Co., London — F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York — Joseph Williams, Ltd., London — Bagh-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS

SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON

Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston

NEW YORK — 902 Steinway Hall
BOSTON (Thursdays only) — 26 Steinert Hall

Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

ELISE REIMER-KELLY

Tone Builder

Professionals a Specialty

Tel. Circle 5149 mornings

806 Steinway Hall - New York

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT

175 DARTMOUTH STREET BOSTON

(Kenmore 8431)

Mrs. Charles Adams White

Vocal Coaching, Voice Production

Programme Building

MONDAYS — Steinway Hall, New York City
STUDIO — Pierce Building, Copley Square, Boston

JOHN LANE

TEACHER OF SINGING

STEINERT HALL

162 BOYLSTON STREET . . BOSTON

Telephone Hubbard 6677

THEO. VAN YORX *TENOR*

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK

Opposite Public Library Tel. Penn. 4792

If no answer ring Susquehanna 4500

Your Will Should Be Kept Up-To-Date

IT is of the utmost importance that your will should be reviewed from time to time as family and property conditions change.

Your present investment structure may make advisable the reconsideration of the selection of your executor and trustee.

What more important thing can you do today than to call upon your lawyer and with the benefit of his advice revise your will to the end that it will adequately meet all the changed conditions for which you should provide?

We suggest that in making this revision of your will you consider the advantages of naming the Lee, Higginson Trust Company your executor and trustee.

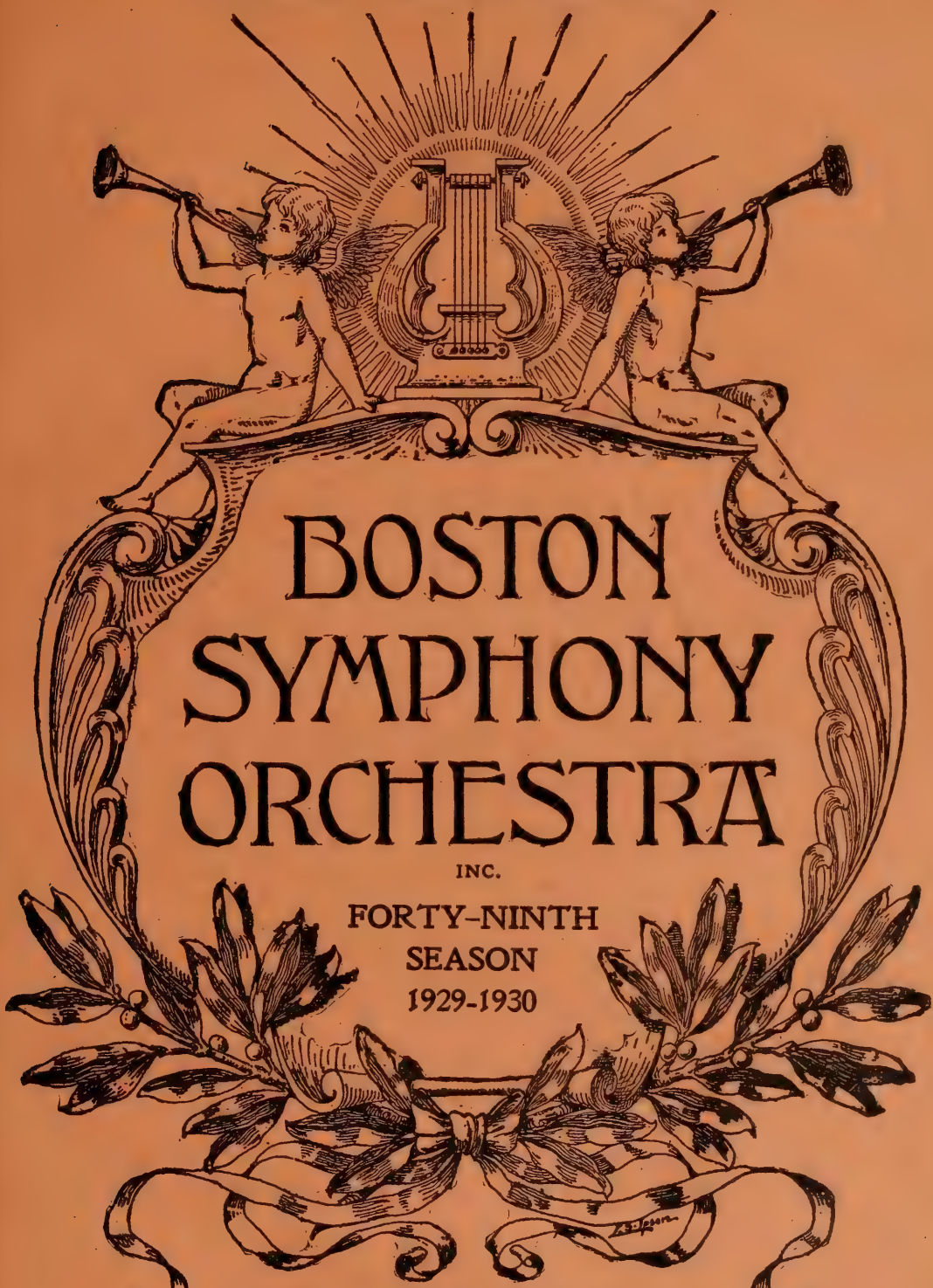
An up-to-date executor is just as important as an up-to-date will.

LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

WOOLSEY HALL . . . . NEW HAVEN

Wednesday Evening, March 5, at 8.15



Under the Auspices of the Yale School of Music

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

WOOLSEY HALL - - - NEW HAVEN

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme

WEDNESDAY EVENING, MARCH 5, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

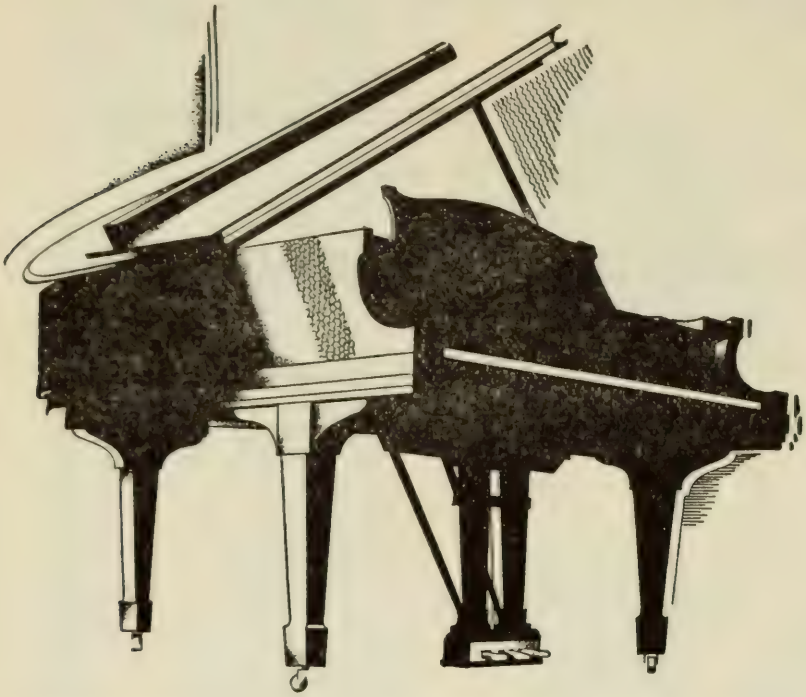
FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

TRUE THRIFT

is built on value—not on price



A STEINWAY naturally costs more than an ordinary piano, because it is a more-than-ordinary instrument. Its price exceeds those of other makes, yet in point of long life, prestige, and beauty of line and tone it is *the greatest piano value ever offered.* • Steinway pianos never have been built to meet a price. They are made as well as human skill can make them, and the price is determined later. The result is the world's finest piano. • Such a piano is an investment which will continue to make its rich and sure return years after less distinguished instruments have gone their way. . . . And the new convenient terms place it within the reach of *every one.* Make your visit to your nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY *THE INSTRUMENT OF THE IMMORTALS*

Represented in Boston and other New England cities by M. Steinert & Sons

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

YOU OWE YOUR LOVE FOR GREAT MUSIC

the exquisite joy of hearing this matchless recording of Puccini's most inspired opera. Ask your dealer to play Columbia Operatic Series No. 5 for you. . .

LA BOHEME

Opera in Four Acts
by Puccini
Recorded by Columbia in Twenty-five Parts

2 Albums—$26 Complete

Sung in Italian
By Eminent Operatic Artists of Italy

With Chorus of La Scala Theatre
Milan Symphony Orchestra
conducted by
Lorenzo Molajoli

"Magic

Notes"

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

•Reg. U.S. Pat. Off.

WOOLSEY HALL NEW HAVEN

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, MARCH 5, 1930

The programme has been changed as follows:

Schubert . . . . . Symphony in B minor "Unfinished"

I. Allegro moderato.
II. Andante con moto.

Ravel . . . . . "Bolero"

Gruenberg . . . . . Jazz Suite, Op. 28

Boston Waltz Tempo.
Fox-Trot Tempo.

Bloch . . . . . "Schelomo" ("Solomon")
Hebrew Rhapsody for Violoncello and Orchestra

Bach . . . . . Prelude and Fugue in E-flat (for Organ)
(Arranged for Orchestra by Schönberg)

SOLOIST

JEAN BEDETTI

There will be an intermission of ten minutes after Ravel's "Bolero"

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, MARCH 5

AT 8.15

PROGRAMME

Schubert . . . . Symphony in B minor "Unfinished"

I. Allegro moderato.
II. Andante con moto.

Ravel . . . . . Bolero

Bloch . . . . . "Schelomo" ("Solomon")
Hebrew Rhapsody for Violoncello and Orchestra

The solo part will be played in unison by four violoncellos:

JEAN BEDETTI — JACOBUS LANGENDOEN
ALFRED ZIGHERA — YVES CHARDON

Gruenberg . . . . . Jazz Suite, Op. 28

Fox-trot Tempo.
Boston Waltz Tempo.
Blues Tempo, Slow Drag.
One-step Tempo.

There will be an intermission of ten minutes after Ravel's "Bolero"

EUROPE

RAYMOND-WHITCOMB
MEDITERRANEAN SPRING CRUISE

¶ Sailing thus on a specially chartered liner, you are assured a pleasant voyage on an uncrowded steamship when the Mediterranean route is at the height of its popularity. Three weeks from New York to Naples, arriving for the delicious Italian Spring. Four weeks from New York to Venice, convenient starting point for *Oberammergau* and the famous *Passion Play.* With visits en route to a dozen historic cities . . . such as *Algiers* and *Tunis, Seville* and *Carcassonne.* Sailing on April 8, on the S. S. "Carinthia." Rates (including return any time this year), $725 and up.

Send for the booklet — "MEDITERRANEAN SPRING CRUISE"

RAYMOND-WHITCOMB
NORTH CAPE-RUSSIA CRUISE

¶ A midsummer cruise of five weeks that will make an interesting and restful prelude to a visit to the *Passion Play* or other travel Abroad. For years this has been the favorite summer cruise. This year it is more complete than ever before. With visits (without extra charge) to *Moscow* and *Leningrad* — as well as to *Iceland,* the *North Cape,* the Norwegian Fjords and cities, *Stockholm* and *Copenhagen.* Sailing June 24, on the "Carinthia." Rates (including return passage any time this year), $800 and upward.

Send for the booklet — "NORTH CAPE CRUISE"

RAYMOND-WHITCOMB
TOURS WITH ESCORT

¶ The easiest way to see Europe ▲ Raymond-Whitcomb have arranged tours that are comprehensive and easy to make. You have only to select one that suits you, secure your passport and pack your trunks. From the day you sail until you land in America again, everything that enters into foreign travel will be provided. A Tour Manager will attend to all the details and see that you have a pleasant trip. For Spring and Summer there are 57 Raymond-Whitcomb European Tours . . . They cost from $725 to $2890. They cover all Europe. Most of them include the *Passion Play.*

Send for the booklet — "EUROPEAN TOURS"

RAYMOND-WHITCOMB
INDEPENDENT TRIPS

¶ This is individualized travel. Instead of taking an escorted tour, planned and run by a travel company, you will make a trip which is planned especially for you. It is your own idea of where you want to go, and how long you want to stay, translated into a feasible program of travel. Your railroad tickets are secured, your hotel rooms are engaged and everything that can be done in advance is attended to. A chain of Raymond-Whitcomb representatives in European cities will help you as you travel along.

Send for the "GUIDE TO EUROPEAN TRAVEL"

RAYMOND & WHITCOMB CO.

H. E. SWEEZEY, 69 Center Street

Unfinished Symphony in B minor . . . . . Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It

MUSIC

Founded 1783
Established 1835

nothing but Music and Instruments

OLIVER DITSON CO.
179 TREMONT ST.

B

was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

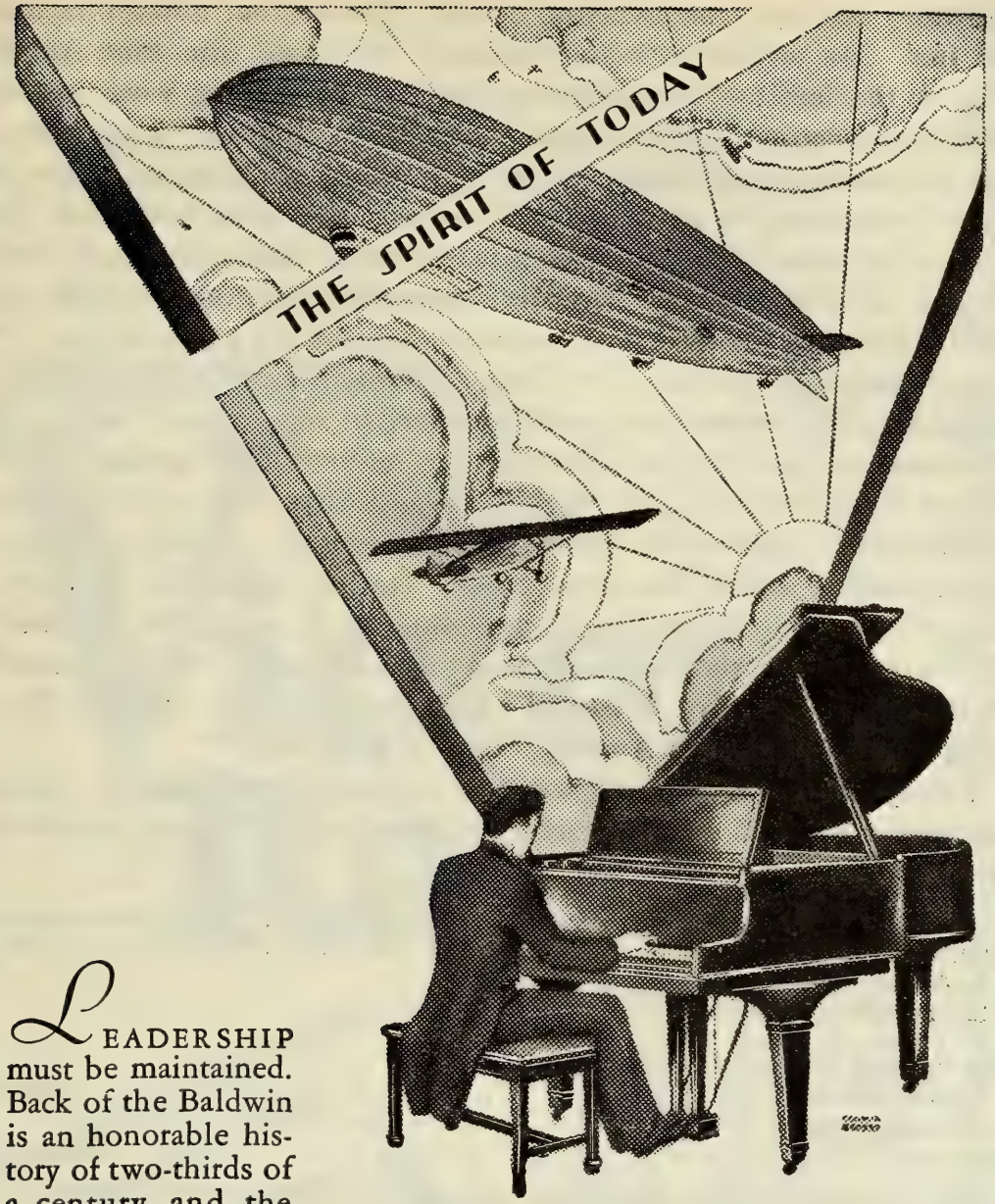
Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little

In tune with
the smartest
occasions.

White Rock
America's Sparkling Water

© 1929
W.R.M.S



LEADERSHIP must be maintained. Back of the Baldwin is an honorable history of two-thirds of a century, and the unqualified indorsement of the world's foremost pianists and singers. As significant as this has been in the growth of the company, the House of Baldwin has never been content to rest upon laurels of the past. Constantly changing conditions have wrought more exacting standards in piano manufacture. Because true recognition has been accorded this fact, the Baldwin is essentially an instrument of the present—embodying in tone, action, and design the very spirit of today. Baldwin Grand Pianos are priced from $1450.

Baldwin

Choose Your Piano As The Artists Do

Loomis Temple of Music

837 CHAPEL STREET
NEW HAVEN

one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) . . . . . *Hüttenbrenner*
Symphony in B minor . . . . . *Schubert*
1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage } . . . . . *Herbeck*
2. Jägerglück } (First time.)
Symphony in A . . . . . *Mendelssohn*

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G. Washington's COFFEE

the coffee part of the coffee bean

Whether you have a radio or not, we ask you especially to come in and hear this amazing new Victor instrument.

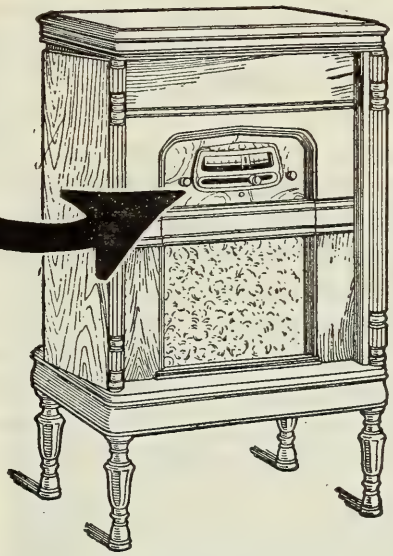
The music-lover's ideal. Perfect tone quality from air or record. Whisper to full orchestra at will!

THE NEW Victor-Radio with ELECTROLA

A child can tune it perfectly

Micro-synchronous balance

Easy terms arranged



$298.
complete

M. STEINERT & SONS

STEINERT HALL 162 BOYLSTON STREET
183 Church Street, New Haven

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

Bolero . . . . . Joseph Maurice Ravel

(Born at Ciboure (Basses-Pyrénées) France, on March 7, 1875; living at Montfort-l'Amaury and Paris)

This Bolero, dedicated to Ida Rubinstein, was brought out by her and danced by her at Paris in November, 1928. Alexandre Benoist designed the settings and the costume to represent a scene that Goya might have painted: a Spanish inn, with the dancer on a trestle table, men surrounding it. At first calm, the actors on the Parisian stage were little by little excited to frenzy as the dancer became more and more animated. Knives were drawn—the woman was tossed from arms to arms, until her partner intervened; they danced until quiet was restored. So was the scene described by French and English reporters.

The first performance in the United States of this Bolero as a concert piece was by the Philharmonic Society of New York, Mr. Toscanini conductor, on November 14, 1929. The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on December 6, 1929.

Tempo di ballo, moderato assai, 3-4. A drum gives the dance rhythm, which is maintained throughout; a flute announces the theme, which is taken up by wind instruments in turn; then by groups of instruments. There is a crescendo for about twenty minutes, until there is an explosive modulation—brass and percussion instruments swell the din until at last there is what has been described as a "tornado of sound."

M. Prunières called attention to the fact that Ravel was not the first

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.

to repeat a simple, common theme until by the monotony of tune and rhythm the hearer was excited (as are Oriental hearers by the same method). Padilla, the composer of "Valencia," had worked this obsession by the repetition of a tune for at least twenty times.

Ravel's Bolero calls for these instruments: piccolo, two flutes, two oboes, oboe d'amour, English horn, two clarinets, one E-flat clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, three saxophones, kettledrums, side drums, cymbals, tam-tam, celesta, harp, and the usual strings.

***

The Bolero is not a very ancient dance of Spain. It is said that Don Sebastian Terezo, an accomplished and celebrated dancer of his time, invented it about 1780. It is a modest, noble dance, much more decent than the fandango, but, like that dance, it is performed by two persons. By its beauty, the significance of its movements, and its compelling effect on eyes and ears, it is incomparable. While its rhythm is strongly marked, it has a lyrical character. In tempo and in its measures, it resembles the minuet—according to Albert Czerwinski, a dancing teacher at Danzig—but it impresses by rhythmic accentuation rather than by melodic variety. There are sections of the dance. First comes the *paseo* or promenade, like a prelude or an introduction. Then follow the *traversia* for the changing of places; the *differencia* for changing a second time; the *finale* to regain the first places; the *bien parado*, steps and graceful attitudes performed by the dancing couple facing another couple that is not dancing. Is not Desrat mistaken in saying that the Bolero is in two-time? The music of all the Boleros we have seen is in 3-4 or 3-8, but Blasis also says that the Bolero is usually in duple time. The step is at first low and gliding, but always well marked.

On the stage this dance is performed by several couples. One of the most graceful attitudes is the *dar la vuelta*, in which the dancers are face to face after a half-turn. The woman's part in the dance is much more expressive, more passionate than that of the man.

The name "Bolero" or "Volero" is supposed by some to come from

COLOR

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make
Uniforms

For Sale At
SHARTENBURY & ROBINSON CO.
Gamble Desmond Co. **The Ed. Malley Co.**

volar, to fly, "because a Manchega expert had danced the Seguidillas so wonderfully and lightly that he seemed to fly." Is the Bolero the outcome of the Seguidillas? When the Bolero or Fandango is danced as a ballet by eight persons, it is usually called the Seguidillas.

* * *

When Ravel's Bolero was first performed, people surrounded the table on which Mlle. Rubinstein danced. Havelock Ellis, in "The Soul of Spain," states that a characteristic of Spanish dancing, and especially of the most typical type, called flamenco, lies in its accompaniments, and particularly in the fact that under proper conditions all the spectators are themselves performers. "In flamenco dancing, among an audience of the people, everyone takes a part, by rhythmic clapping and stamping, and by the occasional prolonged 'oles' and other cries by which the dancer is encouraged or applauded. Thus the dance is not a spectacle for the amusement of a languid and passive public, as with us. It is rather the visible embodiment of an emotion in which every spectator himself takes an active and helpful part; it is, as it were, a vision evoked by the spectators themselves and upborne on the continuous waves of rhythmical sound which they generate. Thus it is that, at the end of a dance, an absolute silence often falls, with no sound of applause: the relation of performer and public has ceased to exist. So personal is this dancing that it may be said that an intimate association with the spectators is required for its full manifestation. The finest Spanish Dancing is at once killed or degraded by the presence of an indifferent or unsympathetic public, and that is probably why it cannot be transplanted, but remains local."

There is a vivid description of dancing in and out of Spanish theatres in Richard Ford's "Gatherings from Spain."* He speaks of the contagious excitement which seizes the spectators, who, like Orientals, beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. "Dancing among Spanish ladies of a high order was introduced with the Bourbons, but the lower classes adhered to the primitive steps and tunes of their Oriental forefathers. In the theater the sound of the castanet awakens the most listless. The sharp, spirit-stirring click is heard behind the scenes—the effect is instantaneous—it creates life under the ribs of death—it silences the tongues of countless women—*on n'écoute que le ballet.* The curtain draws up; the bounding pair dart forward from the opposite sides like two separated lovers, who, after long search, have found each other again, nor do they seem to think of the public, but only of each other; the glitter of the gossamer costume of the Majo and Maja seems invented for this Dance—the sparkle of the gold lace and silver filigree adds to the lightness of their motions; the transparent, form-designing *saya* of the lady heightens the charms of a faultless symmetry which it fain would conceal; no cruel stays fetter her serpentine flexibility. They pause—bend forward an instant—prove their supple limbs† and arms; the band strikes up, they turn fondly towards each other, and start into life. . . . The accompaniment of the castanet gives employment to their upraised arms. *'C'est,'* say the French, *'le pantomime d'amour.'* The enamored youth persecutes the coy, coquettish maiden; who

*"Gatherings from Spain" was published in 1846.—P. H.

†Yet the English have laughed at the Americans for certain prudish euphemisms.—P. H.

shall describe the advances—her timid retreat; his eager pursuit, like Apollo chasing Daphne? Now they gaze on each other; now all is life, love, and action; now there is a pause. They stop motionless at a moment, and grow into the earth. It carries all before it. There is a truth which overpowers the fastidious judgment. Away, then, with the studied grace of the French danseuse, beautiful but artificial, cold and selfish as is the flicker of her love, compared to the real impassioned abandon of the daughters of the South. There is nothing indecent in this dance; no one is tired or the worse for it; indeed, its only fault is its being too short, for, as Molière says, '*Un ballet ne saurait être trop long, pourvu que la morale soit bonne, et la métaphysique bien entendue.*' Notwithstanding this most profound remark, the Toledan clergy, out of mere jealousy, wished to put the Bolero down, on the pretense of immorality. The dancers were allowed in evidence to give a view to the court; when they began, the bench and bar showed symptoms of recklessness, and, at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering. Verdict, for the defendant with costs."

In 1882, Emmanuel Chabrier journeyed in Spain. The result was his superb orchestral rhapsody "España." He wrote to his publisher Costellat letters descriptive of the dances he saw in the Andalusian *bailes,* where the "upper classes" were not to be seen. These letters about the authentic Spanish dances were published in the Music Review S. I. M. (January 15, February 15, 1909). Extracts from them are given in Georges Servières' life of Chabrier: "Two guitarists, solemn, cigarette between the lips, continue to scratch no matter what, in three time. (Only the tango is in duple time.) The cries of the woman excite the dancer, who becomes literally mad of her body" (these dancers were gypsies in Seville). Chabrier spoke of the spectators clapping their hands in 3-4 *à contretemps,* while the guitar followed peacefully its own rhythm. "As others beat time *forte* with each measure, each one beating a little at will, there was a most curious amalgamation of rhythms."

Then there are Théophile Gautier's descriptions of Spanish dancers; and in the five volumes of his theatrical criticisms, eloquent studies

When all the world is Young

A Debutante portrait by Bachrach is the hallmark of a successful debut upon the wondrous stage of life.

Bachrach

Photographs of Distinction

94 College Street, New Haven

Liberty 4990

Boston New York Philadelphia Washington

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

New Haven—123 Church Street
Watertown—1 Galen Street
New York City—10 West 48th Street

You Can Rely on Lewandos

of Spanish dancers and others dancing Spanish dances in Paris opera houses and theatres. Havelock Ellis's chapter is the more analytical study. He refers to the "Escenas Andaluzas" (1847) of Estebanez Calderon, and for "the deeper significance of Spanish dancing" to the psychological analysis given by Salillas in "Hampa" (1898).

"SCHELOMO" ("SOLOMON"), HEBREW RHAPSODY FOR VIOLONCELLO AND ORCHESTRA . . . . . ERNEST BLOCH

(Born at Geneva, Switzerland, July 24, 1880; living at San Francisco, Calif.)

"Schelomo" was composed at Geneva, Switzerland, in the first two months of 1916. With the "Trois Poèmes Juifs" (composed in 1916 and played in Boston by the Boston Symphony Orchestra, March 23, 1917), the Three Psalms—114, 137, and 22 (1912–14—Psalms 114 and 137 were sung in Boston by Mme. Povla Frijsh at a concert of the Boston Symphony Orchestra, November 14, 1919), and the symphony "Israel" (1913–18), it is that portion of Mr. Bloch's work that is peculiarly Hebraic in character. In a letter to the writer of these Programme Books in 1917, Mr. Block mentioned a "Symphonie Orientale" on Jewish themes, a Jewish opera, "Jézabel," on which he had begun work, and numerous sketches for other Jewish works. He also wrote at the time that the Psalms, "Schelomo," and "Israel" were more representative than the "Jewish Poems" because they came from the passion and the violence that he believed to be the characteristics of his nature. "It is not my purpose, not my desire, to attempt a 'reconstitution' of Jewish music, or to base my works on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible: the freshness and naïveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs. All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers way down in our soul."

Mr. Lawrence Gilman, editor of the Philadelphia Orchestra's Programme Books, wrote when "Schelomo" was performed in Philadelphia:—

"The texture of the music, and especially the writing for the solo violoncello, is extraordinary in its richness of dramatic, poetical, and pictorial suggestion—an imaginative projection of singular vividness and intensity. The violoncellist and the seconding orchestra are by turns lyrist and tragedian, poet and seer. The great king

amid his gorgeousness, reflecting in disillusionment upon his silver and his gold, the treasures of his provinces, the abundance of his gardens and his orchards, the fulfilled desires of his heart and eyes; and the Preacher, sombre and mournful in his acrid wisdom, uttering bitter admonitions as he contemplates the vanishing mist that is all delight, the sorrowing echoes of beauty and splendor, 'the shadows of rippled waters, the mysterious reflections of a destiny unguessed and unascertainable,' the rumor of the darkening Wings; these thoughts are implicit in the imaginings of the tone-poet—in the poignant chief subject for the violoncello, with its characteristic figure of a dotted eighth-note, that is heard after the opening five bars of introduction (*Più animato,* 12-8, 'with the utmost expression'); in the piercing outbursts of despair that invoke the full voicing of the orchestra; in the strange and impressive recitatives for the bassoon and other solo voices—ultimately, with mordant power, for two trumpets fortissimo—which are as the sombre exhortations of the Preacher; in the intervals of sensuous lyricism and imperial pageantry; in the final descent into the depths, the brooding of the violoncello filling the music with the darkness of shut doors and shadowed windows and resolving dust."

JAZZ-SUITE FOR ORCHESTRA, OP. 28 . . . . . LOUIS GRUENBERG

(Born in Russia on August 3, 1883; living in Brooklyn, N.Y.)

When this Suite was performed for the first time anywhere at Cincinnati, by the Cincinnati Symphony Orchestra, on March 22, 1929, Fritz Reiner, conductor, a pencil note in the score stated that the first movement was composed and completed December 15, 1925. The last movement bore only one word in the score—"Paris." The Suite was then in manuscript. Dr. James G. Heller of Cincinnati is the author of the following synopsis:

"I. Fox Trot tempo (Allegro ben ritmico). A bassoon begins the dance with down-rushing flutes, plucking strings, and muted trumpets. Flutes and other woodwinds continue to revel. Trombones slide softly; next bassoons and clarinets, then a solo viola. But the voices follow upon one another too fast to record. Two trumpets rise above the other instruments in a langourous jazz-

THE HARTFORD
SCHOOL OF MUSIC
834 ASYLUM AVE., HARTFORD, CONN. Telephone 2-3854

phrase, followed by a rhythmic 'break' by the woodwinds. Again the trumpets, then the horns, then the trombones. First violins rise to a long-drawn song of a decidedly blue color, increasing in power with rapid intakes of breath, culminating in a stuttering trumpet. The violins sing, and are answered by the brasses. Now the orchestra rises to a tutti syncopation, followed by the woodwinds. This is followed by a slow dance-song by the contra-bassoon and other woodwinds. This is further developed, and finally the movement comes to an end, pizzicato.

"II. Boston Waltz tempo (Valse lento e molto languido). Against a soft tremulous accompaniment of strings begins the waltz. In the intervals between its phrases there are elaborate figures in the woodwinds and string—also strange cackles by other of the brasses. First woodwinds and then the first violins continue the dance-strain in broader and more lyric fashion. Suddenly the tempo shifts to Presto, and for a few measures the waltz swirls dizzily, then returns to its former measured pace. Then follow several of these frenetic interludes, and the movement comes to a close (in the strings and bassoons).

"III. Blues tempo, slow drag (Moderato ma non troppo). Horns begin the blues; the 'break' is in muted trumpets, bassoon, and a muted trombone. Strings meanwhile descend chromatically. Next the violoncellos have the song. Then it leaps about grotesquely from voice to voice, always with elaborate rhythmic figures between the phrases. And thus it continues, with occasional climaxes of richer tone by the orchestra, and the movement again comes to a soft close.

"IV. One-step tempo (Allegro assai). In contrast with the preceding movement, gayety and movement now reign. The orchestra beats out a rapid and decided tempo, against which the strings begin to leap. The trumpet, the mainstay of jazz, replies. The dance-phrases are lengthened out in both. We cannot follow the entire movement in detail. Its main characteristic is the inexorable march of the tempo with its one-two beat. Occasionally there are little interludes, as of bassoon and bass-clarinet at one place. The Suite concludes in a wild blare, to which the orchestra rises by chromatic steps."

* * *

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS,
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

The Suite was performed in Los Angeles by the Philharmonic Orchestra of that city, Dr. Artur Rodzinski, conductor, on January 30, 1930.

*
* *

Gruenberg's symphonic poem, "The Enchanted Isle," was performed in Boston by the Boston Symphony Orchestra on November 8, 1929.

His "Daniel Jazz" was performed in Boston at a concert of the Chamber Music Club and the Flute Players Club in Jordan Hall on April 23, 1928. Colin O'More, tenor, sang the text of Vachel Lindsay's poem; Richard Burgin conducted the Chamber Orchestra. The programme also included Schoenberg's "Pierrot Lunaire" (Greta Torpadie, singer), Stravinsky's Octet for wind instruments, and Hindemith's "Marienlider" (Miss Torpadie, singer; Mr. Tillotson, pianist).

Among his compositions are "Creation"; "Vagabondia" (first performance in Prague by the Prague Philharmonic); a Ballet, "the book, which I wrote myself, standing in the way of a production"; "The Dumb Wife"* opera in two acts, "never produced because of failure of obtaining the performing rights"; the music of an opera-libretto by Busoni, "The Bride of the Gods"; sonatas for violin and piano, a symphony, a piano concerto, songs, and piano pieces.

*
* *

Mr. Gruenberg came to the United States in 1885 and was educated in the public schools of New York. He took piano lessons of Adele Margulies. He later studied at the master school of the Vienna Conservatory; still later, with Busoni, piano-playing and composition. He also studied composition at Berlin with Fr. E Koch. Having toured in European countries as a pianist, he returned to the United States with Busoni. In 1919 he played at a recital in New York some of his own compositions, among them "Five Impressions based on Oriental Themes." He is one of the founders of the American Composers' Guild; a director of the International Composers' Guild; president of the United States section of the International Society for Contemporary Music.

*Is this opera based on Anatole France's "Comédie de celui qui épousa une femme muette," produced at the Porte-Saint-Martin, Paris, on May 30, 1912, with Mlle. de Pouzols taking the part of Catherine? The play was seen in Boston with Lillah McCarthy as Catherine in the translation made by Curtis Hidden Page for Granville Barker.

APPLICATIONS FOR ADVERTISING SPACE IN THIS PROGRAMME SHOULD BE MADE TO L. S. B. JEFFERDS, ADVERTISING MANAGER, SYMPHONY HALL, BOSTON, MASS.

MUSICAL INSTRUCTION

The Longy School of Music

announces a new member of its faculty

FREDERIC TILLOTSON

Teacher of the Pianoforte

Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer

The Longy School is now using exclusively the

Catalogue sent upon request **Baldwin Piano** 103 Hemenway Street, Boston, Mass.

FRANK ERNESTO

LA FORGE—BERÚMEN STUDIOS

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero, Messrs Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson

Ellsworth Bell, Secretary

14 West 68th Street, New York, N Y. Telephone Trafalgar 8993

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig
Cotta Edition, Stuttgart
Practical Pianoforte School
Banks & Co., York
Gould & Bolttler, London
Forsyth Bros., Ltd., London
Beal, Stuttard & Co., London
Joseph Williams, Ltd., London
J. B. Cramer & Co., London
Cary & Co., London
F. Hofmeister,-Germer Works, Leipzig
Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS

SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON

Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston

NEW YORK 902 Steinway Hall
BOSTON (Thursdays only) 26 Steinert Hall

Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

ELISE REIMER-KELLY

Tone Builder

Professionals a Specialty

Tel. Circle 5149 mornings

806 Steinway Hall - New York

HARRIS S. SHAW

PIANO, ORGAN, COACHING

Studio: TRINITY COURT

175 DARTMOUTH STREET BOSTON

(Kenmore 8431)

Mrs. Charles Adams White

Vocal Coaching, Voice Production

Programme Building

MONDAYS
Steinway Hall
New York City

STUDIO
Pierce Building
Copley Square, Boston

JOHN LANE

TEACHER OF SINGING

STEINERT HALL

162 BOYLSTON STREET BOSTON

Telephone Hubbard 6677

THEO. VAN YORX TENOR

Special attention to the speaking and singing voice in relation to the motion picture art.

Studio: 4 WEST 40th STREET, NEW YORK

Opposite Public Library Tel. Penn. 4792

If no answer ring Susquehanna 4500

Your Will Should Be Kept Up-To-Date

IT is of the utmost importance that your will should be reviewed from time to time as family and property conditions change.

Your present investment structure may make advisable the reconsideration of the selection of your executor and trustee.

What more important thing can you do today than to call upon your lawyer and with the benefit of his advice revise your will to the end that it will adequately meet all the changed conditions for which you should provide?

We suggest that in making this revision of your will you consider the advantages of naming the Lee, Higginson Trust Company your executor and trustee.

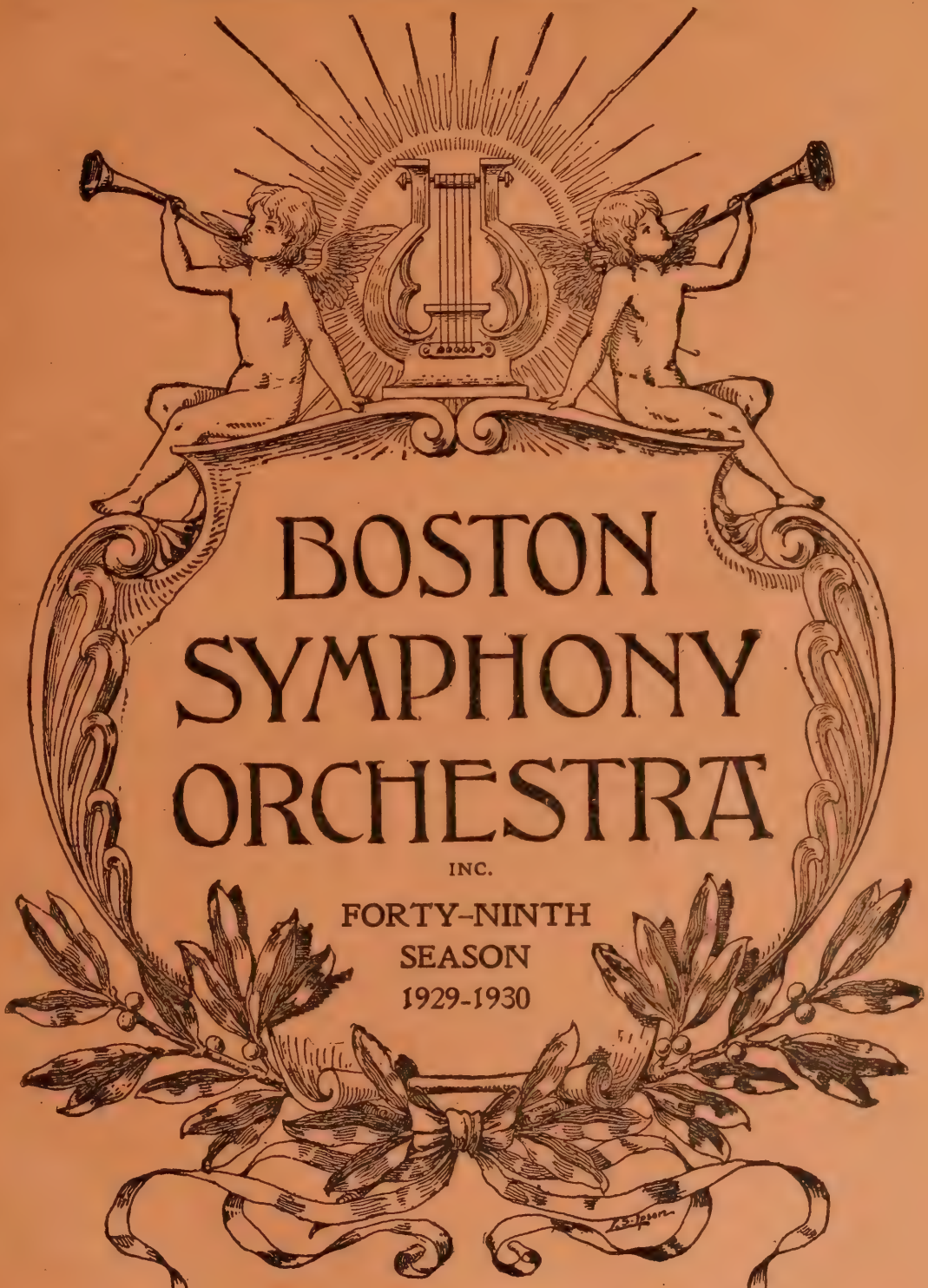
An up-to-date executor is just as important as an up-to-date will.

LEE, HIGGINSON TRUST CO.

50 FEDERAL STREET, BOSTON

BUSHNELL MEMORIAL HALL . HARTFORD

Wednesday Evening, April 9, at 8.15



PROGRAMME

LOCAL MANAGEMENT, SEDGWICK & CASEY

The PLAZA, New York

Fred Sterry
President

John D. Owen
Manager

The SAVOY-PLAZA

Henry A. Rost
President

New York

The COPLEY-PLAZA

Arthur L. Race
Managing Director

Boston

Hotels of Distinction

Unrivalled as to location. Distinguished throughout the World for their appointments and service.

BUSHNELL MEMORIAL HALL . HARTFORD

FORTY-NINTH SEASON 1929-1930

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme

WEDNESDAY EVENING, APRIL 9, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1930, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
BENTLEY W. WARREN . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

FREDERICK P. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
FREDERICK E. LOWELL
ARTHUR LYMAN
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

the STEINWAY that you buy today will serve your children's children

•

FEW THINGS today are really built to last. But the Steinway is a notable exception. It is made like a watch, inside and out. Only the finest workmanship and materials enter into it. For 30, 40 or 50 years and more it will continue to bring delight and entertainment to your family. . . . You need never buy another piano! Such durability as this spells real economy. The Steinway will outlast three ordinary pianos, besides giving you the depth and beauty of tone which only a Steinway can give. There are many models and prices. Make your visit to your nearest Steinway dealer—today.

A new Steinway Upright piano can be bought for **$875**

GRANDS $1475 *and up—plus transportation*

10% down *balance in two years*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY ***THE INSTRUMENT OF THE IMMORTALS***

Represented in Central Connecticut by Watkins Brothers, Inc., 241 Asylum St., Hartford, Conn.

Boston Symphony Orchestra

Forty-ninth Season, 1929-1930

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Bernard, A.
Grover, H.
Werner, H.
Fiedler, A.

Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Raichman, J.
Rochut, J.
Hansotte, L.
Kenfield, L.
Adam E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

The Austin Organ

IN THE

HORACE BUSHNELL MEMORIAL HALL

WAS SELECTED AS

THE MOST DESIRABLE INSTRUMENT

FOR THIS MAGNIFICENT EDIFICE

Other notable Austin installations are in:

THE MORMON TABERNACLE, Salt Lake City

ST. GEORGE'S, New York City

ST. JAMES', New York City

CHURCH OF THE HEAVENLY REST, New York

CHURCH OF THE TRANSFIGURATION, New York
(The little Church around the corner)

UNIVERSITY OF PENNSYLVANIA, Philadelphia

etc.

AUSTIN ORGAN CO.

Hartford, Conn.

Boston Symphony Orchestra

Forty-ninth Season, 1929–1930

Dr. SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, APRIL 9

AT 8.15

PROGRAMME

Vivaldi . . . . Concerto in D minor for Orchestra (edited by A. Siloti)

I. Maestoso
II. Largo.
III. Allegro.

Moussorgsky . . . . . Prelude to "Khovántchina"

Ravel . . . . . Bolero

Brahms . . . . . Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission of ten minutes before the symphony

EUROPE

STEAMSHIP TICKETS

AT THE STEAMSHIP COMPANIES' PUBLISHED RATES

✶For steamship tickets, come to Raymond-Whitcomb. We are authorized agents for all the leading steamship lines and our offices are headquarters for steamship information. There you can obtain expert advice regarding ships and routes; compare the sailing lists, the rates and the ship plans of various lines; purchase your ticket and obtain help with your passport and visas.

INDEPENDENT TRIPS

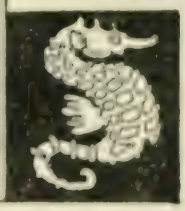
✶This is individualized travel. ▲ A Raymond-Whitcomb independent trip is your own idea of where you want to go, and how long you want to stay, translated into a feasible program of travel. It means railroad tickets secured for you, hotel rooms engaged and everything that can be done in advance attended to. A chain of Raymond-Whitcomb representatives in European cities will help you as you travel along.

Send for the "Guide to European Travel"

MEDITERRANEAN
SPRING CRUISE

✶Consider it as a way to Europe. ▲ It means a pleasant voyage on an uncrowded steamship when the Mediterranean route is at the height of its popularity. Three weeks from New York to Naples. Four weeks from New York to Venice, convenient starting point for Oberammergau and the Passion Play. With visits en route to a dozen historic cities . . . such as Algiers and Tunis, Seville and Carcassonne. Sailing on April 8, on the S. S. "Carinthia." Rates (including return passage any time this year), $725 and upward.

RAYMOND-WHITCOMB



165 Tremont Street **Tel. Hancock 7820**
122 Newbury Street **Tel. Kenmore 2870**

BOSTON, MASSACHUSETTS

F. IRVIN DAVIS
102 Pearl Street

MARENDAZ S. S. & TOURIST AGENCY
18 Asylum Street

Concerto in D minor for Orchestra with Organ . Antonio Vivaldi

(Born about 1680 at Venice; died there in 1743)

Alexander Siloti's arrangement of the concerto played to-night calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, double bassoon, organ, and strings.

A concerto in A minor for strings—Allegro, A minor 4-4; Largo, D minor, 4-4; Presto, A minor 2-4, arranged by Sam Franko,—has been played in this country and in European cities.

Vivaldi was born some time during the latter half of the Seventeenth Century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice. He was appointed *maestro de concerti* at the Ospedale-della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "Il Prese rosso."

Vivaldi composed a great quantity of music for the violin (according to Riemann, there are in Dresden alone eighty concertos in

THE CHORUS OF THE

Hartford Oratorio Society

Assisted by

50 Boston Symphony Players

AND

Six Celebrated Soloists

WILL PRESENT

VERDI'S

"AIDA"

TUESDAY EVENING, APRIL 29, 1930

AT

HORACE BUSHNELL MEMORIAL HALL

Tickets now at Gallup & Alfred, Inc. and Horace Bushnell Memorial

$1.00, $1.50, $2.00, $2.50

manuscript), and he wrote operas from 1713 to 1739—thirty-eight, it is said,—twenty-two of them for Venice. Few of his works have been printed. His published compositions include twelve trios for two violins and 'cello (Op. 1); eighteen violin sonatas with bass (Op. 2 and 5); "Estro Poetico," twelve concertos for four violins, two violas, 'cello, and organ bass (Op. 3); twenty-four concertos for solo violin, two violins *ripieni,* viola, and organ bass (Op. 4, 6 and 7); "Le Quatro Stagïoni," twelve concertos for four and five voices (Op. 8); "La Cetera," six concertos for five voices (Op. 9); six concertos for flute, violin, viola, 'cello and organ bass (Op. 10); twelve concertos for solo violin, two violins, viola, 'cello and organ bass (Op. 11 and 12).

PRELUDE TO "KHOVANSTCHINA" . MODEST PETROVICH MOUSSORGSKY

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam,

To Musical Societies & Publick Assemblies

Ye Olde New England

PSALM-TUNES

1620—1820

With Historical Sketch and Biographical Notes

By

WILLIAM ARMS FISHER

The only book of its kind issued, price, $1.00

OLIVER DITSON COMPANY

179 TREMONT STREET, BOSTON

Columbia
MASTERWORKS*
Series
Forthcoming Issues

TSCHAIKOWSKY
Symphony No. 4, in F Minor

This first of Tschaikowsky's great trinity of symphonies is unmistakably one of his most inspired scores. Its recording by Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam is a fitting companion for his Columbia recording of the same composer's Fifth Symphony.

COLUMBIA MASTERWORKS SET No. 133

TSCHAIKOWSKY: Symphony No. 4, in F Minor, Op. 36
By Willem Mengelberg and Concertgebouw Orchestra of Amsterdam

In Ten Parts, $10.00 with album

MOZART
Quartet in B-flat (K. 458)

The beautiful "Hunt" Quartet of Mozart embodies some of the most fascinating music found anywhere in the voluminous literature of this master-composer. The gaiety of its rapid movements and the grace of its minuet are equalled by the peace and loveliness of its adagio. An interpretation by the Lener Quartet insures the last word in chamber music recording.

COLUMBIA MASTERWORKS SET No. 134

MOZART: Quartet in B-flat (K. 458) ("Hunting Quartet") by Lener String Quartet (Lener, Smilovits, Roth and Hartman)

In Six Parts, $6.00 with album

"Magic Columbia *Notes"*

Columbia Phonograph Company
1000 Washington Street, Boston, Mass.

COLUMBIA
"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

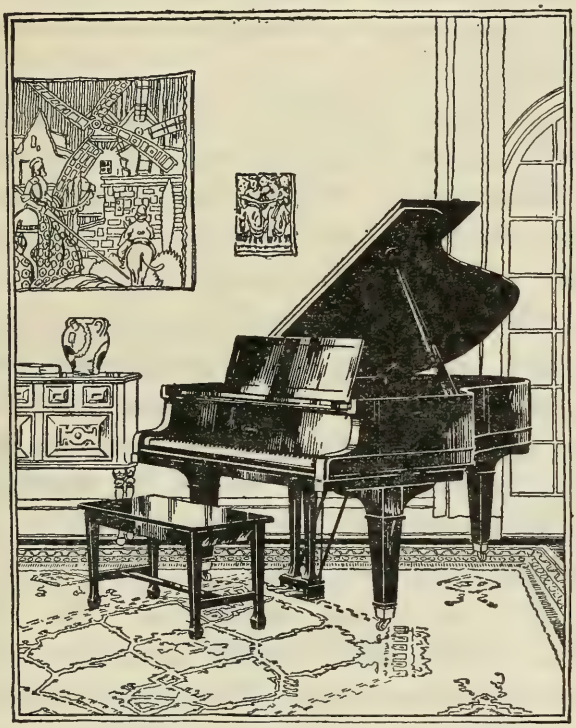
and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was beginning to understand and appreciate even in the circle of the tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's wife), Susanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees

In tune with
the smartest
occasions

White Rock
The leading mineral water

CHOOSE YOUR PIANO AS THE ARTISTS DO



One of the beautiful New Baldwin Models

Baldwin

PIANO

An Announcement of New Models

Distinctive triumphs of piano craftsmanship, pianos which attain the perfection sought by world famous pianists. ¶ Sponsored by the ideals by which these artists have raised themselves to the very pinnacle of recognition. ¶ Only when you hear and play the new Baldwin yourself, will you fully appreciate what Baldwin craftsmen have accomplished. ¶ Come to our store today and make the acquaintance of this new achievement in piano making. ¶ Grands at $1450 and up, in mahogany.

McCoy's Incorporated

89 ASYLUM STREET

HARTFORD

that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great' was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Russian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera.

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in

A single trial will win you over to G. Washington's coffee. It is 100% pure, prepared by a special process that retains the original freshness and flavor of the finest coffee beans.

Just place a level teaspoonful in a cup, and add hot water.

G Washington's COFFEE

the coffee part of the coffee bean

May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's ver-

*Riesemann gives this date. Some writers say 1885.

Hartford Conservatory of Music

FOUNDED 1898

699 ASYLUM AVENUE HARTFORD, CONN.

The Julius Hartt School of Music

Endorsed by the foremost Musicians in America

RECOGNIZED COURSES OF STUDY IN ALL BRANCHES OF MUSICAL EDUCATION

Catalog on request

222 COLLINS STREET Telephone 7-1129

sion." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

BOLERO . . . . . JOSEPH MAURICE RAVEL

(Born at Ciboure (Basses-Pyrénées) France, on March 7, 1875; living at Montfort-l'Amaury and Paris)

This Bolero, dedicated to Ida Rubinstein, was brought out by her and danced by her at Paris in November, 1928. Alexandre Benoist designed the settings and the costume to represent a scene that Goya might have painted: a Spanish inn, with the dancer on a trestle table, men surrounding it. At first calm, the actors on the Parisian stage were little by little excited to frenzy as the dancer became more and more animated. Knives were drawn—the woman was tossed from arms to arms, until her partner intervened; they danced until quiet was restored. So was the scene described by French and English reporters.

The first performance in the United States of this Bolero as a concert piece was by the Philharmonic Society of New York, Mr. Toscanini conductor, on November 14, 1929. The first performance in Boston

. COLOR .

is the Vogue

Your Maid's uniforms can now be obtained in a variety of new colors to harmonize attractively with the color scheme of your home.

Dix-Make

Uniforms

For Sale At
G. FOX & CO.

was by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on December 6, 1929.

Tempo di ballo, moderato assai, 3-4. A drum gives the dance rhythm, which is maintained throughout; a flute announces the theme, which is taken up by wind instruments in turn; then by groups of instruments. There is a crescendo for about twenty minutes, until there is an explosive modulation—brass and percussion instruments swell the din until at last there is what has been described as a "tornado of sound."

M. Prunières called attention to the fact that Ravel was not the first to repeat a simple, common theme until by the monotony of tune and rhythm the hearer was excited (as are Oriental hearers by the same method). Padilla, the composer of "Valencia," had worked this obsession by the repetition of a tune for at least twenty times.

Ravel's Bolero calls for these instruments: piccolo, two flutes, two oboes, oboe d'amour, English horn, two clarinets, one E-flat clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones bass tuba, three saxophones, kettledrums, side drums, cymbals, tam-tam, celesta, harp, and the usual strings.

* * *

The Bolero is not a very ancient dance of Spain. It is said that Don Sebastian Terezo, an accomplished and celebrated dancer of his time, invented it about 1780. It is a modest, noble dance, much more decent than the fandango, but, like that dance, it is performed by two persons. By its beauty, the significance of its movements, and its compelling effect on eyes and ears, it is incomparable. While its rhythm is strongly marked, it has a lyrical character. In tempo and in its measures, it resembles the minuet—according to Albert Czerwinski, a dancing teacher at Danzig—but it impresses by rhythmic accentuation rather than by melodic variety. There are sections of

THE HARTFORD
SCHOOL OF MUSIC
834 ASYLUM AVE., HARTFORD, CONN. Telephone 2-3854

Isabel Gilchrist Montieth--Annette Carlsson Johnson
Violin, Viola, Ensemble Piano, Voice, Accompanist
271 Main St. Studio 71 Hartford Phone 6-2744

the dance. First comes the *paseo* or promenade, like a prelude or an introduction. Then follow the *traversia* for the changing of places; the *differencia* for changing a second time; the *finale* to regain the first places; the *bien parado*, steps and graceful attitudes performed by the dancing couple facing another couple that is not dancing. Is not Desrat mistaken in saying that the Bolero is in two-time? The music of all the Boleros we have seen is in 3-4 or 3-8, but Blasis also says that the Bolero is usually in duple time. The step is at first low and gliding, but always well marked.

On the stage this dance is performed by several couples. One of the most graceful attitudes is the *dar la vuelta*, in which the dancers are face to face after a half-turn. The woman's part in the dance is much more expressive, more passionate than that of the man.

The name "Bolero" or "Volero" is supposed by some to come from *volar*, to fly, "because a Manchega expert had danced the Seguidillas so wonderfully and lightly that he seemed to fly." Is the Bolero the outcome of the Seguidillas? When the Bolero or Fandango is danced as a ballet by eight persons, it is usually called the Seguidillas.

***

When Ravel's Bolero was first performed, people surrounded the table on which Mlle. Rubinstein danced. Havelock Ellis, in "The Soul of Spain," states that a characteristic of Spanish dancing, and especially of the most typical type, called flamenco, lies in its accompaniments, and particularly in the fact that under proper conditions all the spectators are themselves performers. "In flamenco dancing, among an audience of the people, everyone takes a part, by rhythmic clapping and stamping, and by the occasional prolonged 'oles' and other cries by which the dancer is encouraged or applauded. Thus the dance is not a spectacle for the amusement of a languid and passive public, as with us. It is rather the visible embodiment of an emotion in which every spectator himself takes an active and helpful part; it is, as it were, a vision evoked by the spectators themselves and upborne on the continuous waves of rhythmical sound which they generate. Thus it is that, at the end of a dance, an absolute silence often falls, with no sound of applause: the relation of performer and public has ceased to

When all the world is Young

A Debutante portrait by Bachrach is the hallmark of a successful debut upon the wondrous stage of life.

Bachrach

Photographs of Distinction

96 Gold Street, Hartford

Telephone 2-3143

Boston New York Philadelphia Washington

exist. So personal is this dancing that it may be said that an intimate association with the spectators is required for its full manifestation. The finest Spanish Dancing is at once killed or degraded by the presence of an indifferent or unsympathetic public, and that is probably why it cannot be transplanted, but remains local."

There is a vivid description of dancing in and out of Spanish theatres in Richard Ford's "Gatherings from Spain."* He speaks of the contagious excitement which seizes the spectators, who, like Orientals, beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. "Dancing among Spanish ladies of a high order was introduced with the Bourbons, but the lower classes adhered to the primitive steps and tunes of their Oriental forefathers. In the theater the sound of the castanet awakens the most listless. The sharp, spirit-stirring click is heard behind the scenes—the effect is instantaneous—it creates life under the ribs of death—it silences the tongues of countless women—*on n'écoute que le ballet.* The curtain draws up; the bounding pair dart forward from the opposite sides like two separated lovers, who, after long search, have found each other again, nor do they seem to think of the public, but only of each other; the glitter of the gossamer costume of the Majo and Maja seems invented for this Dance—the sparkle of the gold lace and silver filigree adds to the lightness of their motions; the transparent, form-designing *saya* of the lady heightens the charms of a faultless symmetry which it fain would conceal; no cruel stays fetter her serpentine flexibility. They pause—bend forward an instant—prove their supple limbs† and arms; the band strikes up, they turn fondly towards each other, and start into life. . . . The accompaniment of the castanet gives employment to their upraised arms. *'C'est,'* say the French, *'le pantomime d'amour.'* The enamored youth persecutes the coy, coquettish maiden; who shall describe the advances—her timid retreat; his eager pursuit, like Apollo chasing Daphne? Now they gaze on each other; now all is life, love, and action; now there is a pause. They stop motionless at a moment, and grow into the earth. It carries all before it. There is a truth which overpowers the fastidious judgment. Away, then, with the studied grace of the French danseuse, beautiful but artificial, cold and selfish as is the flicker of her love, compared to the real impassioned abandon of the daughters of the South. There is nothing indecent in this dance; no one is tired or the worse for it; indeed, its only fault is its being too short, for, as Molière says, *'Un ballet ne saurait être trop long, pourvu que la morale soit bonne, et la mêtaphysique bien entendue.'* Notwithstanding this most profound remark, the Toledan clergy, out of

*"Gatherings from Spain" was published in 1846.—P. H.

†Yet the English have laughed at the Americans for certain prudish euphemisms.—P. H.

MR. R. H. PRUTTING

Pianist and Organist

TEACHER OF MUSIC

STUDIO; 252 ASYLUM ST.

"Minister of Music," Central Baptist Church. Teacher of Music, Hartford Seminary Foundation
Organist and Musical Director, Masonic Temple

mere jealousy, wished to put the Bolero down, on the pretense of immorality. The dancers were allowed in evidence to give a view to the court; when they began, the bench and bar showed symptoms of recklessness, and, at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering. Verdict, for the defendant with costs."

In 1882, Emmanuel Chabrier journeyed in Spain. The result was his superb orchestral rhapsody "España." He wrote to his publisher Costellat letters descriptive of the dances he saw in the Andalusian *bailes*, where the "upper classes" were not to be seen. These letters about the authentic Spanish dances were published in the Music Review S. I. M. (January 15, February 15, 1909). Extracts from them are given in Georges Servières' life of Chabrier: "Two guitarists, solemn, cigarette between the lips, continue to scratch no matter what, in three time. (Only the tango is in duple time.) The cries of the woman excite the dancer, who becomes literally mad of her body" (these dancers were gypsies in Seville). Chabrier spoke of the spectators clapping their hands in 3-4 *à contretemps*, while the guitar followed peacefully its own rhythm. "As others beat time *forte* with each measure, each one beating a little at will, there was a most curious amalgamation of rhythms."

Then there are Théophile Gautier's descriptions of Spanish dancers; and in the five volumes of his theatrical criticisms, eloquent studies of Spanish dancers and others dancing Spanish dances in Paris opera houses and theatres. Havelock Ellis's chapter is the more analytical study. He refers to the "Escenas Andaluzas" (1847) of Estebanez Calderon, and for "the deeper significance of Spanish dancing" to the psychological analysis given by Salillas in "Hampa" (1898).

The programme was changed too late to make a corresponding change in the notes

---

SYMPHONY NO. 2, IN D MAJOR, OP. 73 . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schu-

WYLLYS WATERMAN

TEACHER OF PIANO

VOCAL COACH ACCOMPANIST

61 Brown Thomson Bldg. Telephone 2-8829

mann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale*, say December 20, 1877.

RHEA L. MASSICOTTE

SOPRANO SOLOIST AND TEACHER OF SINGING

Soloist of Central Congregational Church (Dr. Cadman's) Brooklyn, N. Y.

252 Asylum Street Phone 6-2878

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For every one recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

Hartford
47 Farmington Avenue
Phone 2-2777

New York City
10 West 48th St.

Boston
284 Boylston St.

You Can Rely on Lewandos

peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures

of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially

*A second and somewhat revised edition was published in 1901. The second edition has been translated into English by Arthur Bles.

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions
Also for CHURCH MUSICIANS,
GUIDANCE, COUNSELLING
Address, HENRY C. LAHEE
Boston Musical and Educational Bureau
513 Pierce Building, Copley Square, Boston, Mass.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J Henderson, New York Sun), may be obtained by addressing
PRICE, $6 00 SYMPHONY HALL

praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience. or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise. and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

* "The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

APPLICATIONS FOR ADVERTISING SPACE IN THIS PROGRAMME SHOULD BE MADE TO L. S. B. JEFFERDS, ADVERTISING MANAGER, SYMPHONY HALL, BOSTON

HARTFORD TEACHERS AND SOLOISTS

ARTHUR PRIEST, F. A. G. O., Mus. Bac.

ORGAN, PIANO, HARMONY AND COUNTERPOINT
Instruction in Choir Training and the Boy Voice

Organist and Choir Master
Christ Church Cathedral, Hartford

Pupils Prepared for Examination of
the American Guild of Organists

HERMAN J. ZAHNLEITER

TEACHER OF VIOLIN

Suite 69, Waverly Bldg.
Hartford

14 North Main St.
West Hartford

PAULINE E. MIDURA

TEACHER OF PIANO

Classes in Sight Reading and Ear Training

252 Asylum Street, Room 607 — Res. Phone 2-0990

HERMAN BEAUCHEMIN

TEACHER OF VIOLIN

Studio, 135 Church Street

HENRY VOZZOLO

TEACHER OF VIOLIN

721 Main Street, Room 58 — Hartford

ALTHEA DELIGHT CLARKE

DRAMATIC READER AND TEACHER OF THE SPOKEN WORD

Voice Placement and Standard Speech

252 Asylum Street, Hartford — Phone 6-2878

T. FRANCIS CROWLEY

Organist St. Justin's Church

TEACHER OF PIANO AND ORGAN

252 Asylum Street, Tel. 6-5292 — HARTFORD — 38 Chatham Street, Tel. 5-7075

FLORENCE CARSON

PIANO AND VOICE

252 Asylum Street — Tel. 6-7508 — Hartford

AUSTIN SCRIVENER

BANJO

Elementary Harmony — Theory

252 Asylum Street, Room 609

Tel. 6-2948 — Hartford

ROY WILLIAMS STEELE, Tenor

810 Carnegie Hall, New York City, Telephone Circle 0321

TEACHER OF SINGING

Complete vocal instruction based upon definite progressive principles

Voice Placement—Breath Control—Diction—Coaching—Opera—Oratorio and Song—Repertoire

Hartford Studio: Room 71—721 Main St., Waverly Building. Tuesdays Only. Evening Classes.

HARTFORD TEACHERS AND SOLOISTS

FRANK C. BRADBURY
TEACHER OF BANJO, TENOR-BANJO AND MANDOLIN
CONCERT BANJOIST

Soloist American Guild Festival Concerts, 1923-1929
Washington, D. C. and Baltimore, Md.

54 CHURCH STREET
Hartford, Conn.

AUGUST WEIDLICH
Instructor of Violin, Viola and String Ensemble

Brown Thomson Building, 926 Main Street
Hartford, Connecticut

Telephones
Studio 6-6201, Res. 2-5361

MUSICAL INSTRUCTION

The Longy School of Music
announces a new member of its faculty
FREDERIC TILLOTSON
Teacher of the Pianoforte

Mr. TILLOTSON has received his training from Heinrich Gebhard, Boston, and Tobias Matthay, London. He conducts Master Classes at the Lamont School, Denver, during the summer.

The Longy School is now using exclusively the
Baldwin Piano

Catalogue sent on request. 103 Hemenway Street, Boston, Mass.

FRANK ERNESTO
LA FORGE — BERÚMEN STUDIOS
VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Harrington van Hoesen, etc. Also endorsed by Dr. W. J. Henderson.

Ellsworth Bell, Secretary. Tel. Trafalgar 8993
14 West 68th Street, New York, N. Y.

Summer School, June 1st to Aug. 15th

EDWARD SCHUBERTH & COMPANY
Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Bolttler, London	J. B. Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co., London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister,-Germer Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach-Boekelman, Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

MARGARET ANDERTON
Artist-pupil Leschetizky, Joseffy, R.A.M. London
Lecturer Piano-playing University Extension, Boston

NEW YORK
902 Steinway Hall

BOSTON (Thursdays only)
26 Steinert Hall

Two-Piano Sight-reading Classes
Coaching Lessons to Pianists and Teachers

ELISE REIMER-KELLY
Tone Builder
Professionals a Specialty
Tel. Circle 5149 mornings
806 Steinway Hall - New York

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Studio: TRINITY COURT
175 DARTMOUTH STREET BOSTON
(Kenmore 8431)

Mrs. Charles Adams White
Vocal Coaching, Voice Production
Programme Building

MONDAYS
Steinway Hall
New York City

STUDIO
Pierce Building
Copley Square, Boston

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . BOSTON
Telephone Hubbard 6677

THEO. VAN YORX TENOR
Special attention to the speaking and singing voice in relation to the motion picture art.
Studio: 4 WEST 40th STREET, NEW YORK
Opposite Public Library Tel. Penn. 4792
If no answer ring Susquehanna 4500

Certain Classes of Investors

INVESTMENT Management is especially adapted to the requirements of certain classes of investors:

. . 1 Successful business men who know the importance of specialization.

. . 2 Professional men who realize that the care of investments is also a profession.

. . 3 Women who seek experienced management for their affairs.

. . 4 Young men who wish to build their estates as they progress.

. . 5 All investors who desire the benefit of expert management for their property.

LEE, HIGGINSON TRUST CO.
50 FEDERAL STREET, BOSTON